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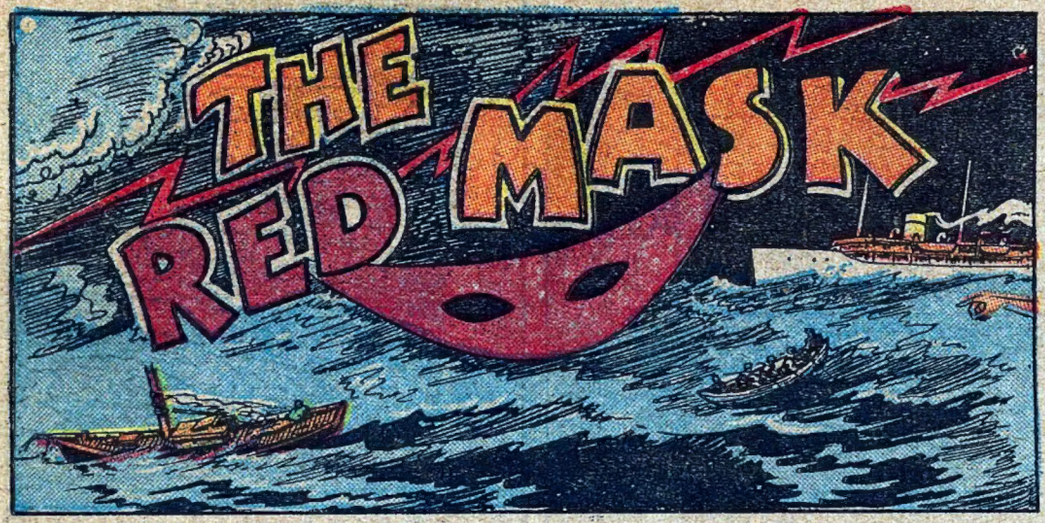
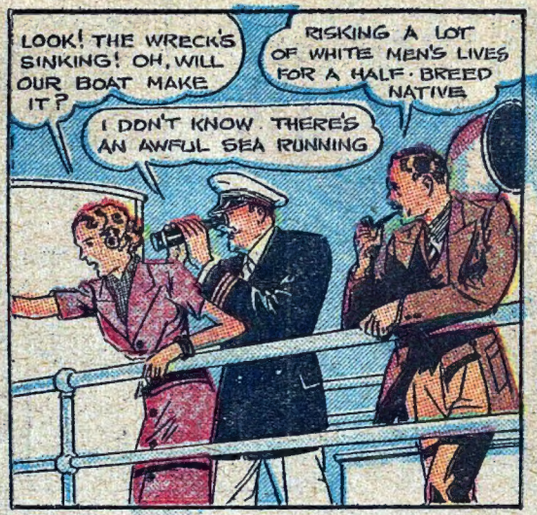
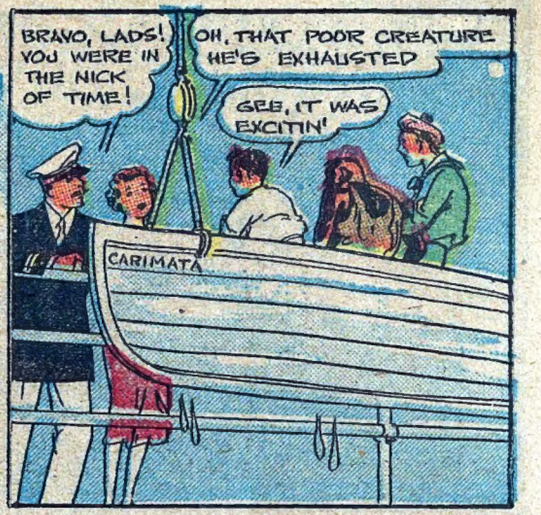
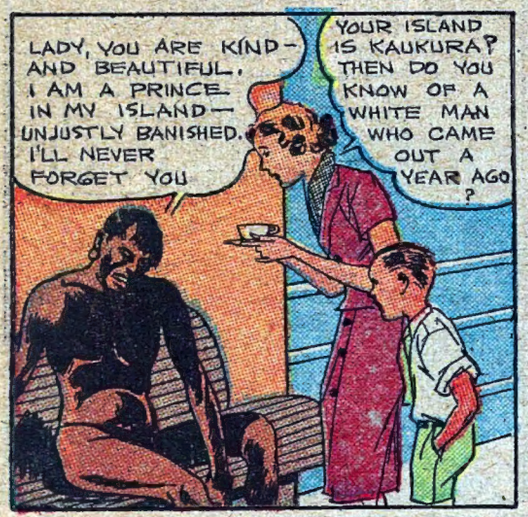

THE RED MASK

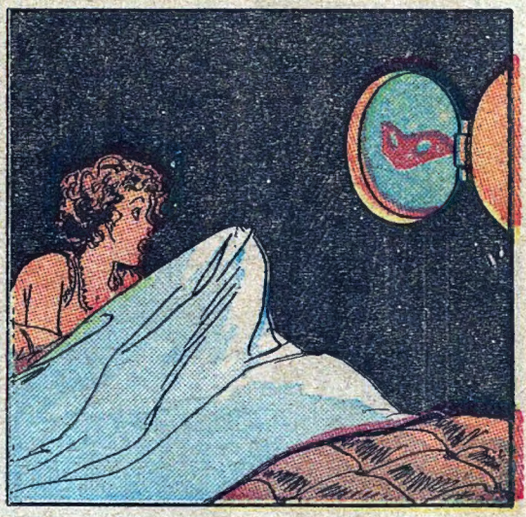

LOOK! THE WRECK'S SINKING! OH, WILL OUR BOAT MAKE IT?
I DON'T KNOW. THERE'S AN AWFUL SEA RUNNING
RISKING A LOT OF WHITE MEN'S LIVES FOR A HALF-BREED NATIVE


BRAVO, LADS! YOU WERE IN THE NICK OF TIME!
OH, THAT POOR CREATURE HE'S EXHAUSTED
GEE, IT WAS EXCITIN'
CARIMATA

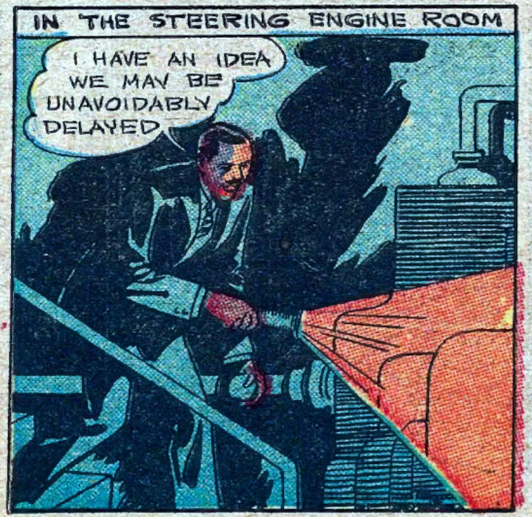

LADY, YOU ARE KIND— AND BEAUTIFUL. I AM A PRINCE— IN MY ISLAND— UNJUSTLY BANISHED. I'LL NEVER FORGET YOU
YOUR ISLAND IS KAUKURA? THEN DO YOU KNOW OF A WHITE MAN WHO CAME OUT A YEAR AGO?

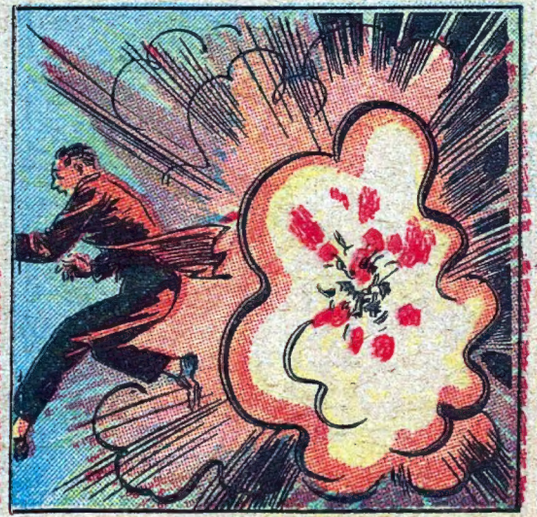
I DID NOT TELL HER JASON ARMITAGE IS AT CHIEF TARA'S CAMPONG, UNLESS MEDICINE IS BROUGHT SOON HE WILL DIE
HERE'S MONEY TELL NOBODY

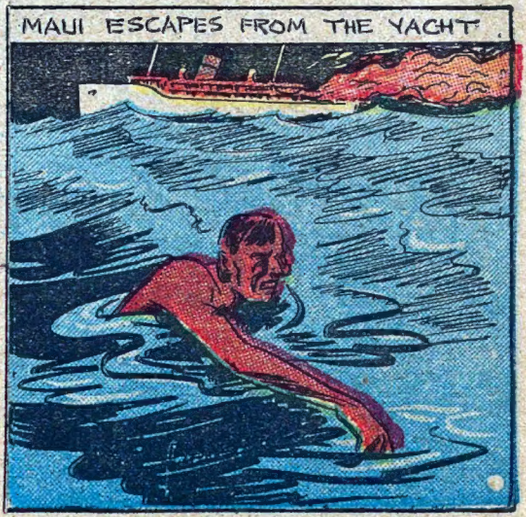
CONFOUND IT, COLONEL, I'M ABOUT FED UP ON PAYING THE EXPENSES OF YOUR MERCY CRUISE— AND GETTING NOWHERE WITH NINA!
BE PATIENT MAYBE WE'LL NEVER FIND JASON ALIVE

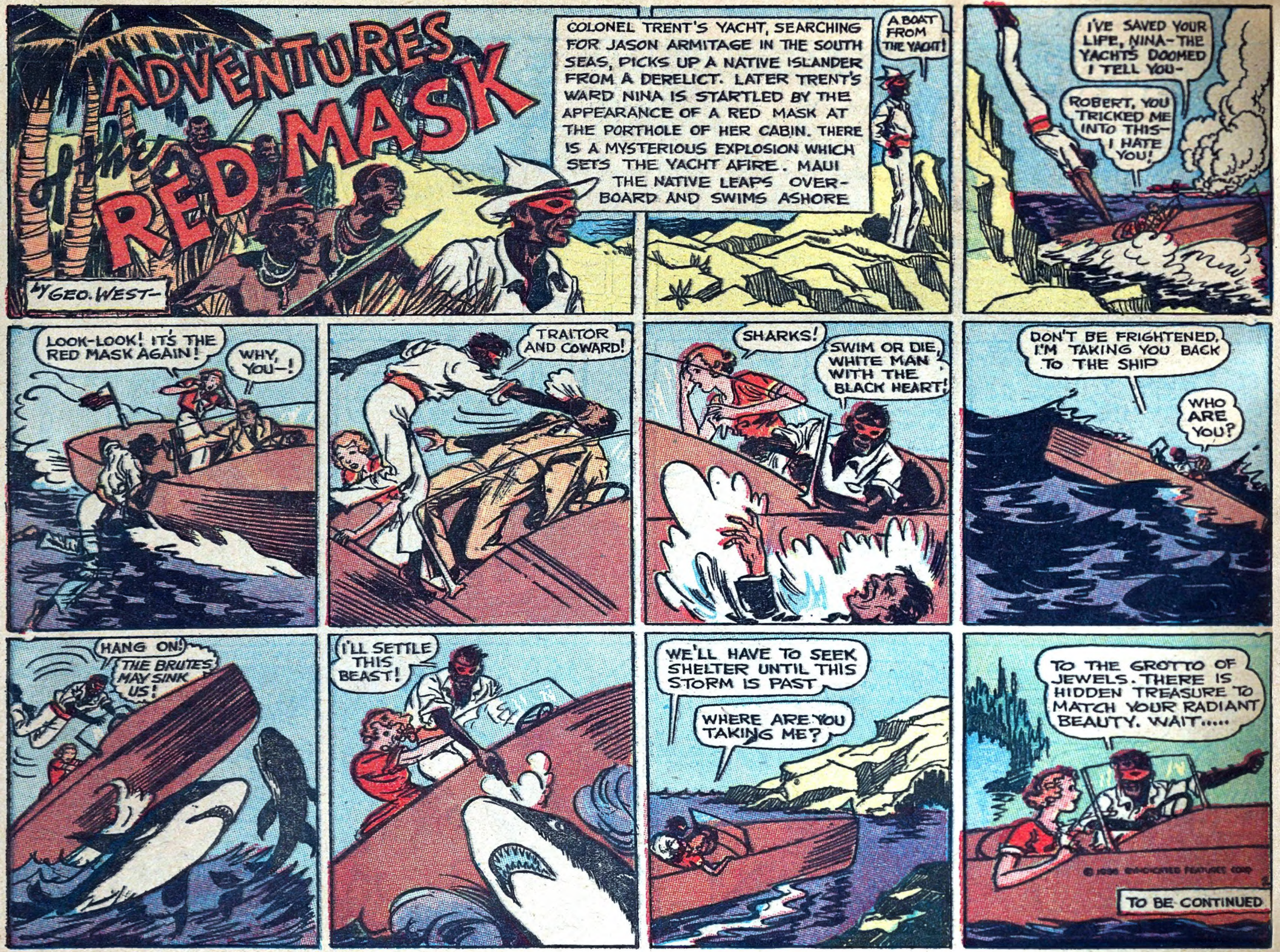


GOOD HEAVENS, NINA! WHAT'S THE MATTER?
THAT FACE AT THE PORTHOLE— THE RED MASK!


IN THE STEERING ENGINE ROOM
I HAVE AN IDEA WE MAY BE UNAVOIDABLY DELAYED




MAUI ESCAPES FROM THE YACHT

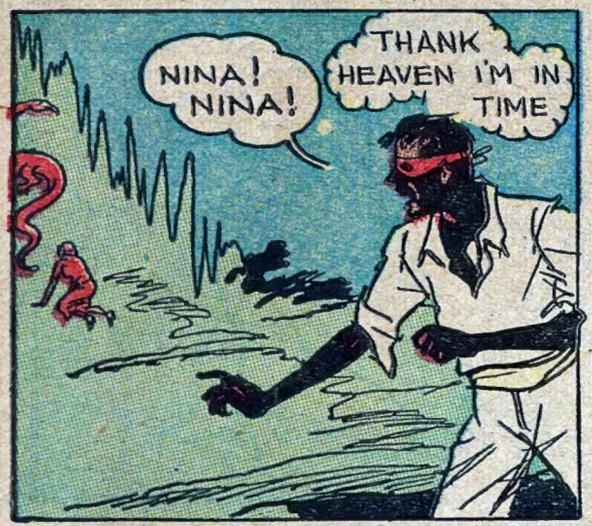

ADVENTURES of the RED MASK
by GEO. WEST
COLONEL TRENT'S YACHT, SEARCHING FOR JASON ARMITAGE IN THE SOUTH SEAS, PICKS UP A NATIVE ISLANDER FROM A DERELICT. LATER TRENT'S WARD NINA IS STARTLED BY THE APPEARANCE OF A RED MASK AT THE PORTHOLE OF HER CABIN. THERE IS A MYSTERIOUS EXPLOSION WHICH SETS THE YACHT AFIRE. MAUI THE NATIVE LEAPS OVERBOARD AND SWIMS ASHORE
A BOAT FROM THE YACHT!
I'VE SAVED YOUR LIFE, NINA—THE YACHT'S DOOMED I TELL YOU—
ROBERT, YOU TRICKED ME INTO THIS—I HATE YOU!
LOOK-LOOK! IT'S THE RED MASK AGAIN!
WHY, YOU—!
TRAITOR AND COWARD!
SHARKS!
SWIM OR DIE, WHITE MAN WITH THE BLACK HEART!
DON'T BE FRIGHTENED, I'M TAKING YOU BACK TO THE SHIP
WHO ARE YOU?
HANG ON! THE BRUTES MAY SINK US!
I'LL SETTLE THIS BEAST!
WE'LL HAVE TO SEEK SHELTER UNTIL THIS STORM IS PAST
WHERE ARE YOU TAKING ME?
TO THE GROTTO OF JEWELS. THERE IS HIDDEN TREASURE TO MATCH YOUR RADIANT BEAUTY. WAIT.....
TO BE CONTINUED

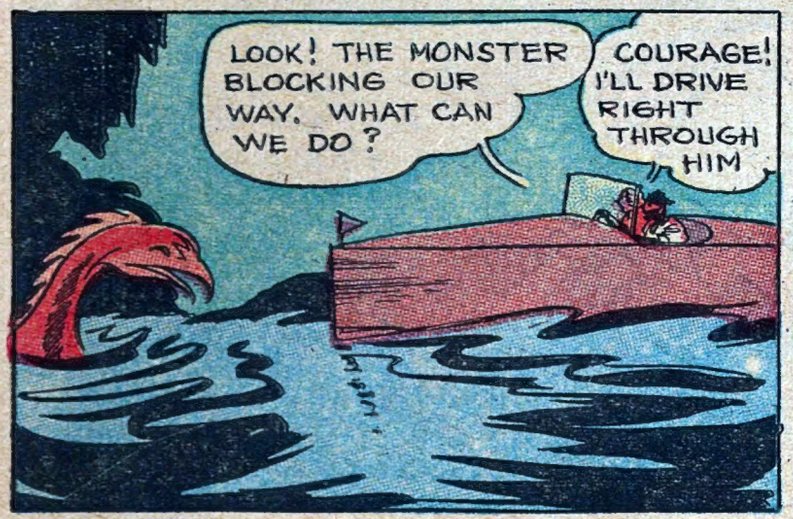
ADVENTURES OF THE RED MASK
BY GEO. WEST
THE RED MASK TAKES NINA INTO THE GROTTO OF JEWELS FOR SHELTER TO AWAIT THE PASSING OF A STORM WHICH PREVENTS HER RETURN TO THE YACHT
I FEEL AS IF I WERE IN A DREAM! THIS IS LIKE A SCENE FROM ANOTHER WORLD
YOU MAY SEE CURIOUS THINGS HERE — BUT, ABOVE ALL, YOU WILL FEAST YOUR EYES ON JEWELS BEYOND PRICE
COME — LET ME LEAD YOU TO MY TREASURE. IN THE PAST IT HAD A STRANGE GUARDIAN
WHAT WAS THAT AWFUL SOUND? — I — I'M AFRAID
NO MAN BUT THE RED MASK DARES VENTURE ON THIS PATH
OH, LET ME GO BACK, PLEASE!
LOOK, NINA! ARE THEY NOT BEAUTIFUL?
OH, WHAT EXQUISITE STONES! I'VE NEVER SEEN ANYTHING TO EQUAL THEM
THEY ARE MINE — ALL MINE. WEAR THIS NECKLACE. NO EMPRESS COULD EVER BOAST ONE LIKE IT — I GIVE IT TO YOU AS A TALISMAN TO KEEP YOU FROM HARM
OH! WHAT'S THAT?
HELP! HELP!
© 1936 SYNDICATED FEATURES CORP.

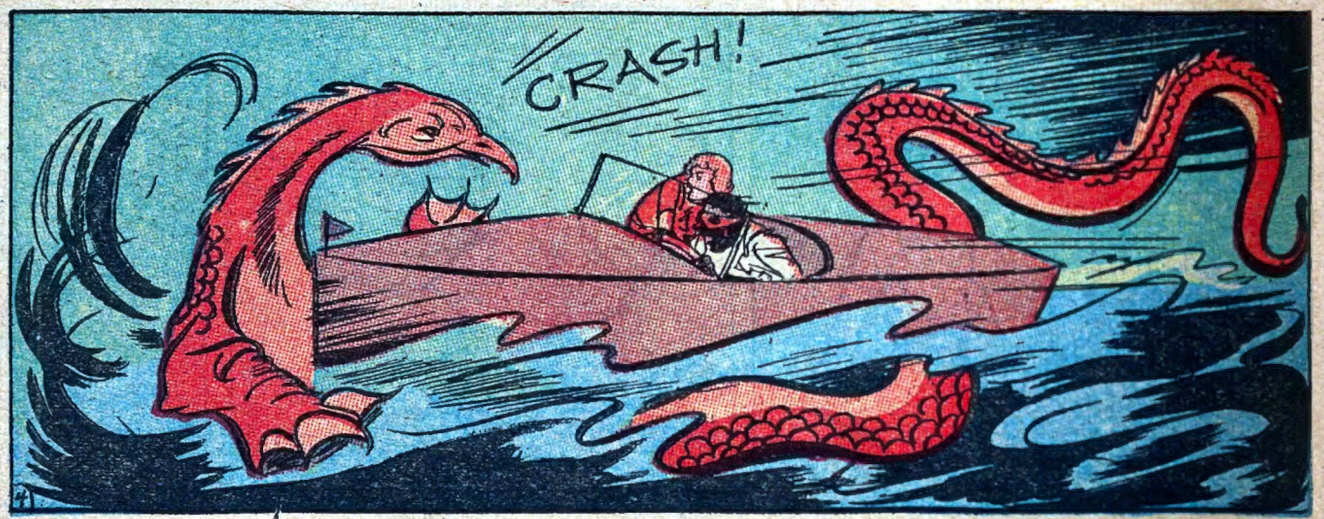
ADVENTURES OF THE RED MASK

by GEO. WEST-

THE RED MASK HAD LED NINA TO THE TREASURE CHEST HIDDEN IN THE MYSTERIOUS GROTTO OF JEWELS WHEN THEY WERE SURPRISED BY THE SCALY MONSTER WHOM THE ISLAND NATIVES DREADED AS THE GUARDIAN OF THE PLACE. THE BEAST SEIZED NINA AND CARRIED HER OFF





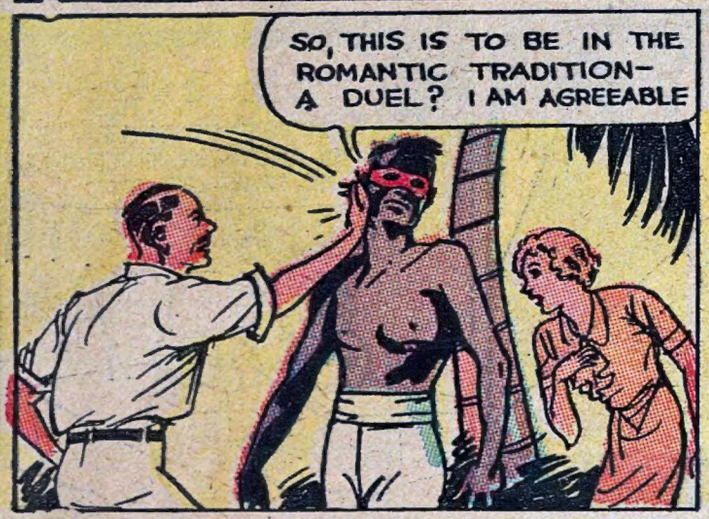


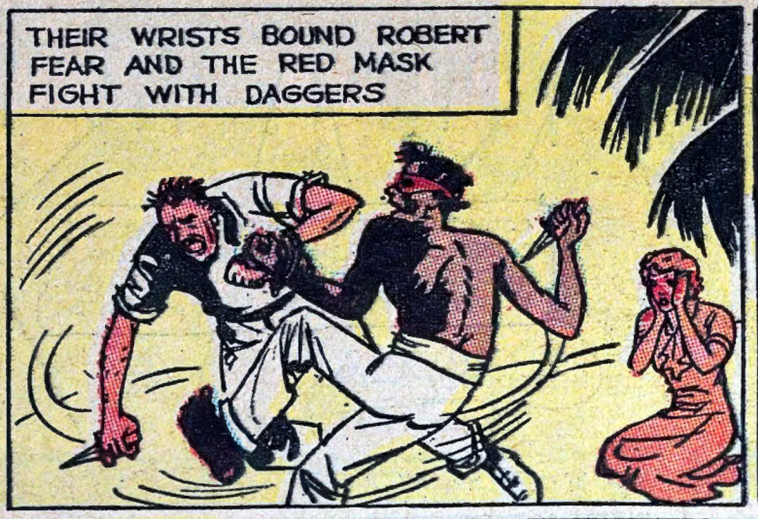
Adventures of the RED MASK
© 1936 SYNDICATED FEATURES CORP.
NINA AND THE RED MASK ESCAPE THE MONSTER BARRING THEIR EXIT FROM THE MYSTERIOUS GROTTO OF JEWELS
THAT DOES FOR HIM!
IT'S ALL LIKE SOME HORRIBLE NIGHTMARE. I CAN'T STAND MUCH MORE. I'M SO TIRED AND HUNGRY - AND I DON'T EVEN KNOW WHO YOU ARE!
DON'T CRY, YOU POOR CHILD. WE'LL SOON BE OUT OF THIS
LOOK, NINA - THIS IS THE SACRED CEREMONIAL CHAMBER OF THE GROTTO OF JEWELS. HERE THE NATIVES WORSHIP THE MONSTER
AND YOU'VE KILLED IT!
NOW FOR SOME FOOD AND REST. THIS SECRET PATH LEADS TO ANOTHER ENTRANCE TO THE GROTTO
WE ARE CLOSE TO MY CAMPONG NOW, NINA, THERE MY SERVANTS WILL CARE FOR YOU
AH! YOUR FRIEND FROM THE YACHT! I THOUGHT WE WERE THROUGH WITH HIM
ROBERT FEAR! THIS MEANS MORE TROUBLE

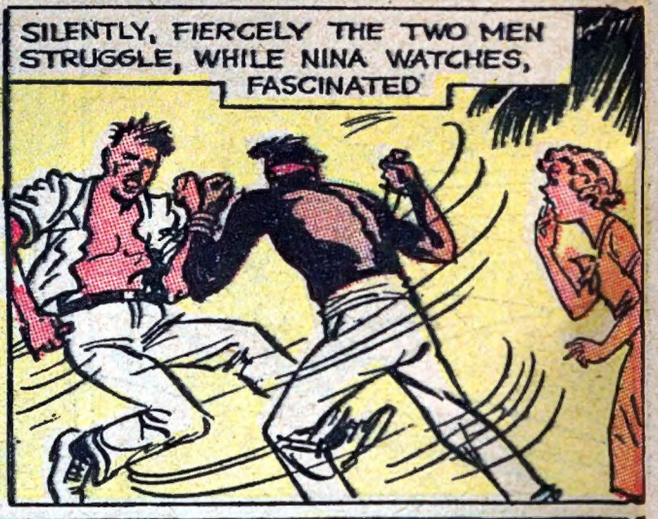
ADVENTURES OF THE RED MASK

BY GEO. WEST

ROBERT FEAR APPEARS UNEXPECTEDLY AS NINA AND THE RED MASK ARE RESTING AFTER THEIR PERILOUS EXPERIENCE IN THE GROTTO OF JEWELS







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ADVENTURES OF THE RED MASK
BY GEO. WEST
NINA IS REUNITED WITH HER GUARDIAN COL. TRENT AND HER BROTHER DANNY, WHO LAND ON THE ISLAND WITH A PARTY FROM THE YACHT. MEANTIME THE RED MASK HAS DISAPPEARED
..THEN THE RED MASK AND ROBERT FEAR FOUGHT - I BEGGED FOR ROBERTS LIFE AND --
YOU'VE BEEN THROUGH A TERRIBLE EXPERIENCE. WE MUST GET YOU BACK TO THE YACHT, WE GOT THE FIRE UNDER CONTROL FINALLY AND THERE'S NOT MUCH DAMAGE
THAT MASKED BLACKGUARD, I'LL GET EVEN WITH HIM
HELLO, WHAT DO THESE BEGGARS WANT, I WONDER?
THEY DON'T LOOK FRIENDLY
LOOK! THEY'RE GOING TO ATTACK US!
ANGERED BY THE WOUNDING OF THE MONSTER, GUARDIAN OF THE GROTTO OF JEWELS, THE NATIVES SEEK REVENGE
RUN NINA! THEY LOOK DANGEROUS, WE MUST HURRY AND GET TO THE BOAT!
OH! I'M AFRAID!
THE CREW OF THE YACHT STAND OFF THE NATIVES
THE NATIVES ARE GETTING THE BEST OF THE FIGHT, I WILL LEAD YOU TO A PLACE OF SAFETY
OH! WHERE IS COLONEL TRENT?
DON'T HURT HER!
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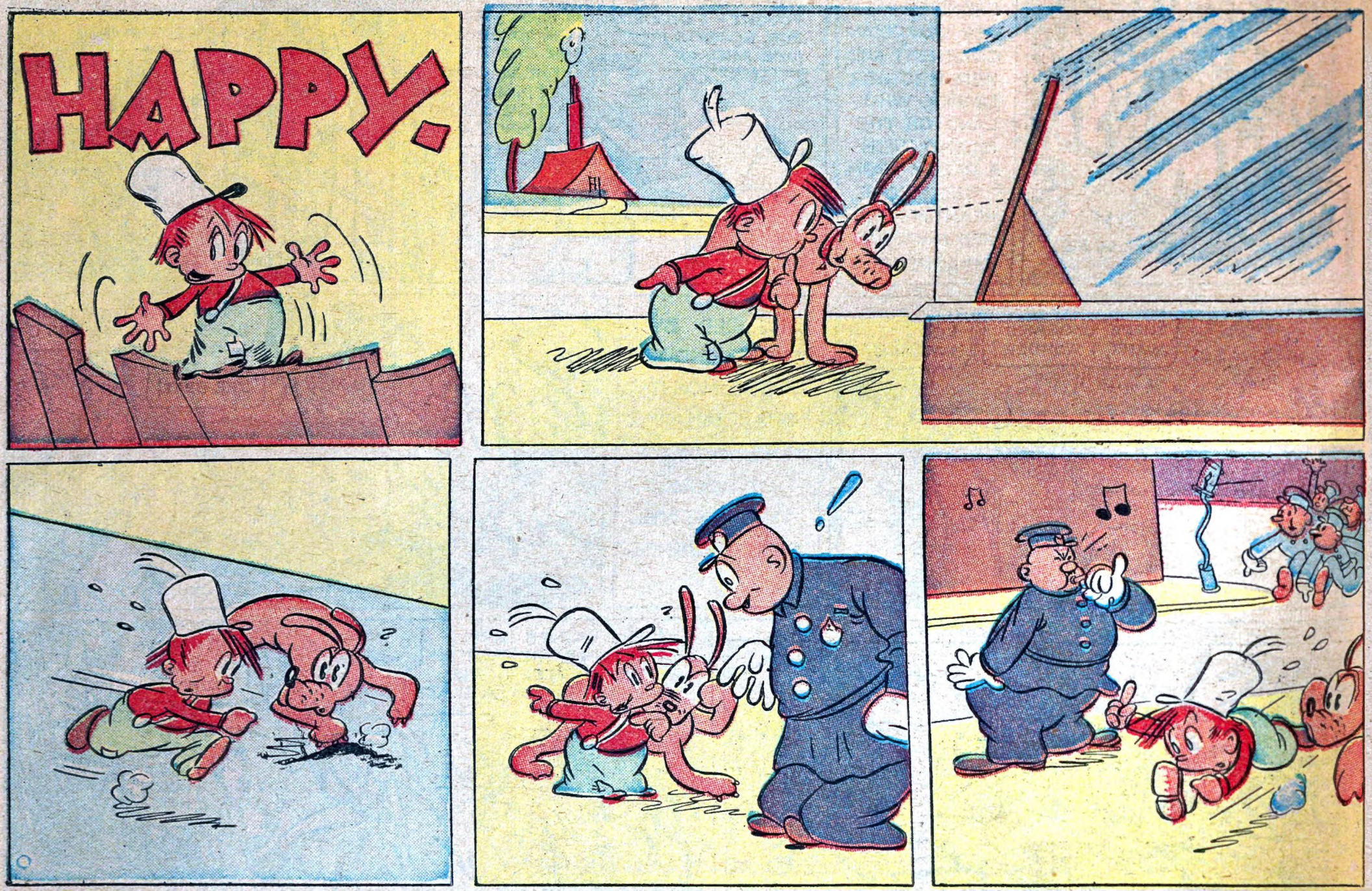
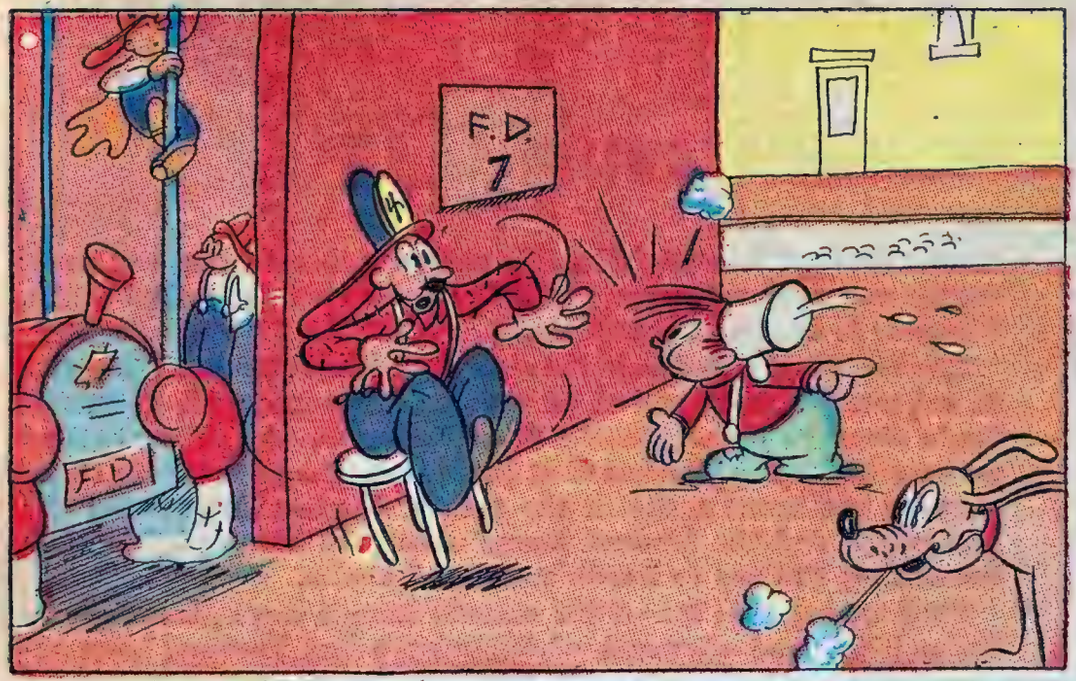
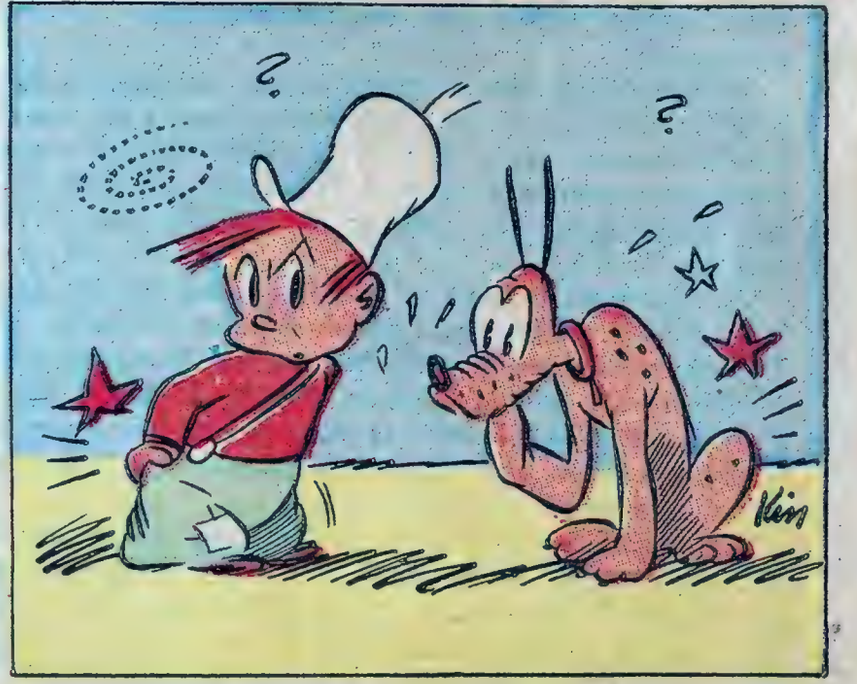

HAPPY.


F.D.
7
F.D.

P.D.

HELP
WANTED!
APPLY INSIDE.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America's First Commemorative Stamps

No. 1—THE COLUMBIAN ISSUE

NEW stamp collectors have been attracted to perhaps the greatest modern hobby by the number of commemoratives that have been released in the past few years by the United States Post Office Department. These include individual stamps, most of them of the three cent denomination, issued in commemoration of such events as the Landing of the Swedes and Finns, the Ratification of the Constitution, the New York World's Fair, the San Francisco Golden Gate Exposition, etc.

It is seldom, however, that a historic event is so completely covered by an issue of commemorative stamps as was the four hundredth anniversary of Columbus's Discovery of America, and the subsequent events in his life. This issue consisted of 16 stamps in the values 1c, 2c, 3c, 4c, 5c, 6c, 8c, 10c, 15c, 30c, 50c, $1, $2, $3, $4, and $5.

The story of Columbus, running along in chronological order, begins on the 30c stamp, which depicts Columbus at La Rabida. The next incident is presented on the 5c stamp, with Columbus Soliciting the Aid of Isabella. On the $1 stamp we find Isabella Pledging her Jewels for the expenses of the journey to the new world, confident that Columbus is correct in his belief that the world is round.

The actual crossing of the Atlantic on the journey to the West Indies provides the motif for the three and four cent valuations. On the first of these we have a representation of the *Santa Maria*, the flagship of Columbus, and on the second we find the entire fleet, *Pinta*, *Nina* and *Santa Maria*, under full sail.

On the one and two cent stamps, we find reproductions of perhaps the most famous paintings in connection with the Christopher Columbus saga. The Sighting of Land occupies the place of honor on the one cent valuation, and the Landing of Columbus at San Salvador is on the two cent stamp.

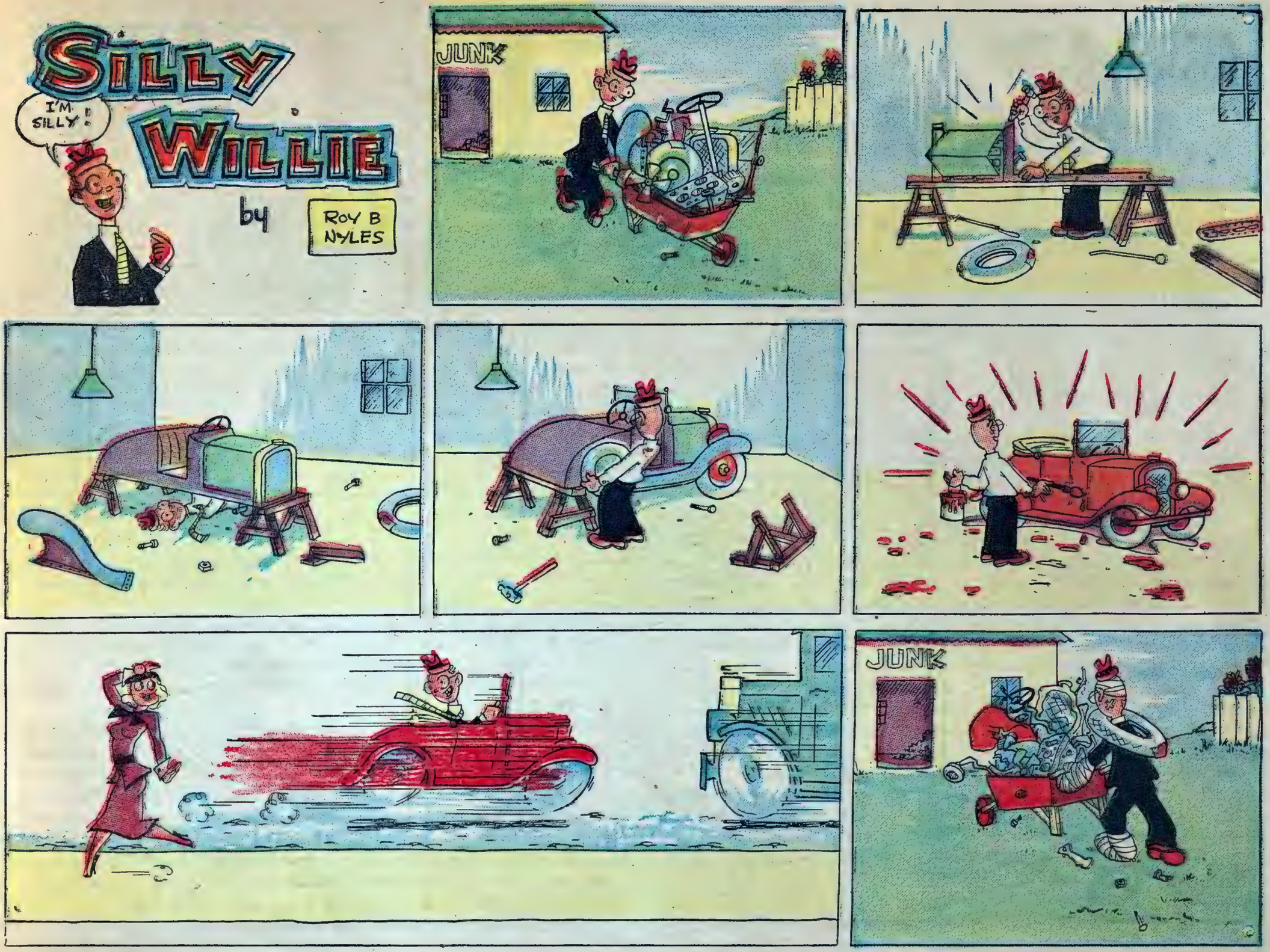
The six, fifteen, and ten-cent stamps in the Columbus issue give us a pictorial presentation of the incidents upon his return to Spain after the journey to the West Indies. On the six cent stamp we have Columbus Welcomed at Barcelona. The fifteen-cent stamp presents the court scene at the time Columbus Announced His Discovery; and the ten-cent stamp offers the story of Columbus Presenting Natives to Ferdinand and Isabella.

Thus we see that ten of the sixteen stamps were given over to the incidents and aftermath of Columbus's first journey. Later action in the Columbus story is presented in four other stamps of the issue. The $3 stamp is the scene in which Columbus is Describing his Third Voyage. History tells us how Columbus was made the first Governor of Hispaniola before politically jealous noblemen started stories about him and his treason to the Spanish crown.

The Recall of Columbus is the central theme for the 50c stamp. The famous painting of Columbus in Chains is presented on the $2 value of the issue, and the happy ending is reserved for the 8c value on which we find the picture of Columbus Restored to Favor.

The $4 and $5 values of this issue contain portraits, the first of Queen Isabella and Christopher Columbus, the second a medallion of Columbus.

Collectors interested in commemoratives from an investment standpoint may be interested to know that the cost of a mint set of these sixteen stamps in 1893 would have been $16.34. The present value of a complete mint set is approximately $240.00. This does not include the 4c blue error, which is alone priced at $1,200 and seven color varieties, one each of the 1c, 2c, 5c, 6c, 10c, $3, and $4, which add another $102 to this value. In other words, twenty-four varieties of this Columbus Commemorative issue are now valued at about $1,550. Not a bad income for an investment of less than $25, even over a period of forty-six years.

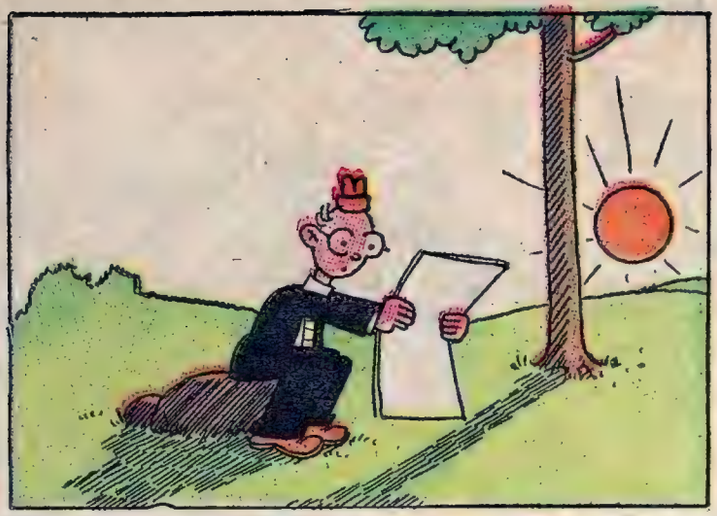

SILLY WILLIE
I'M SILLY!
by
ROY B NYLES
JUNK
JUNK

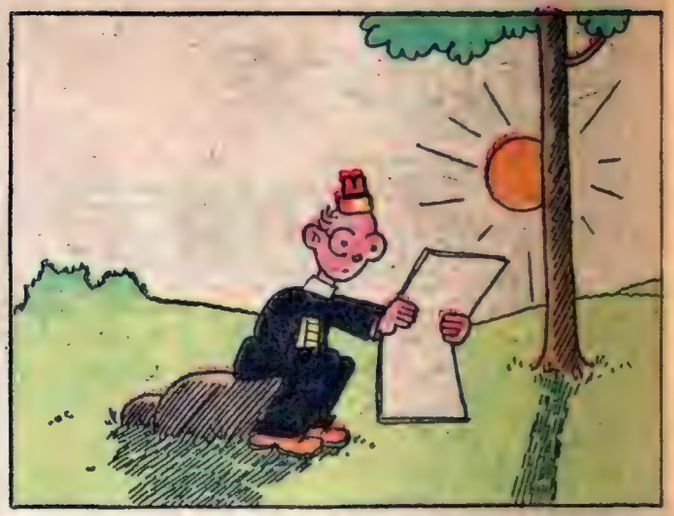
SILLY WILLIE

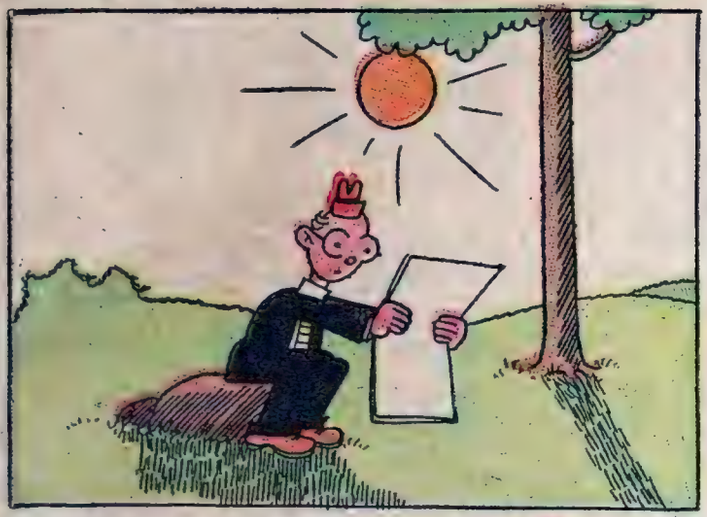
by

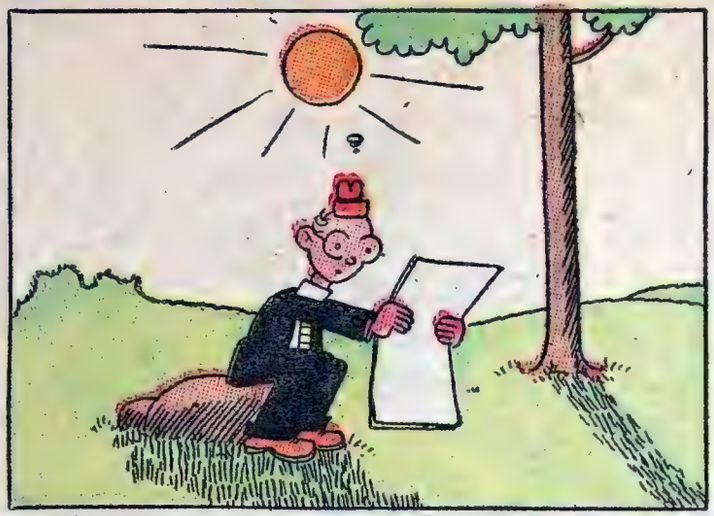
ROY B NYLES

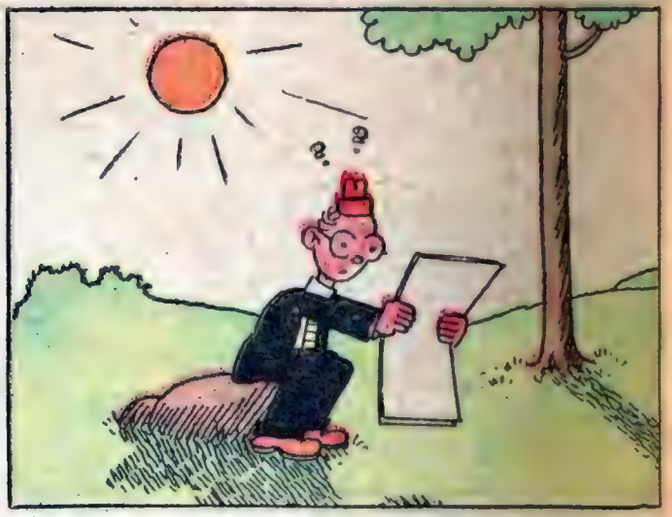
© 1936 SYNDICATED FEATURES CORP

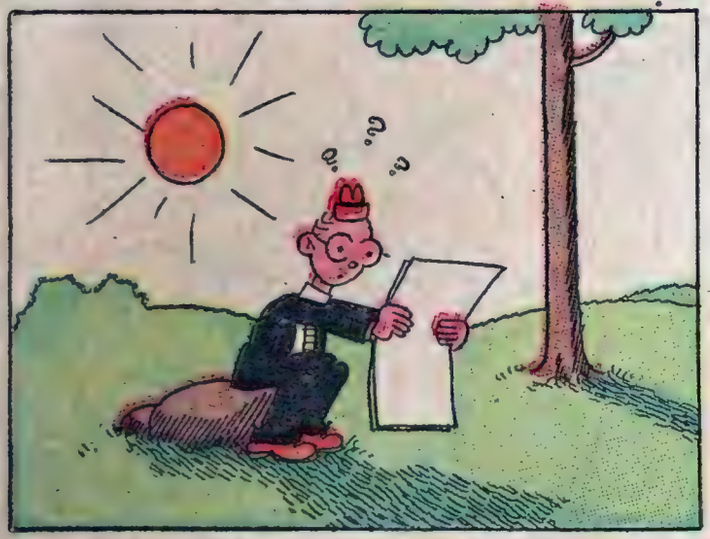


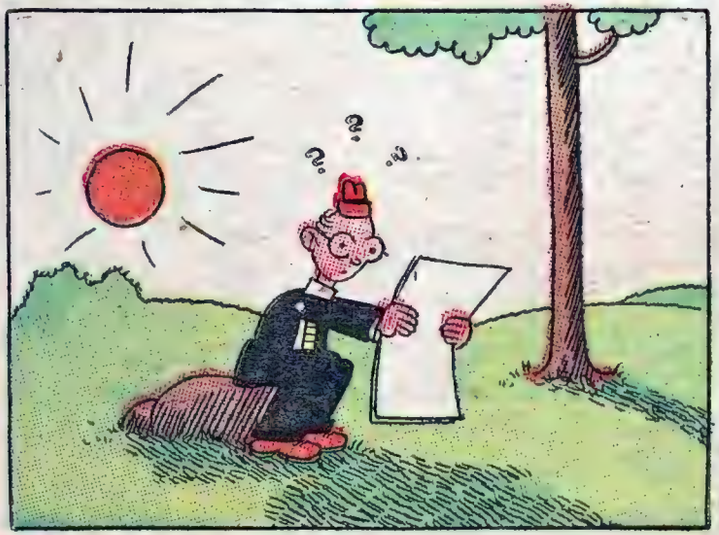


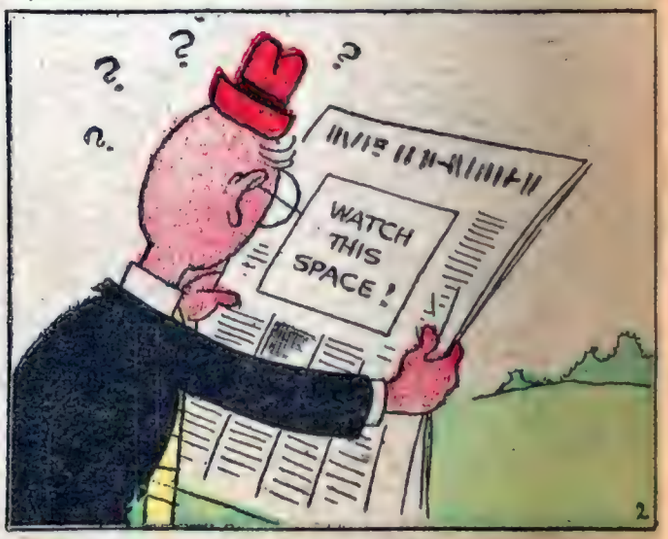












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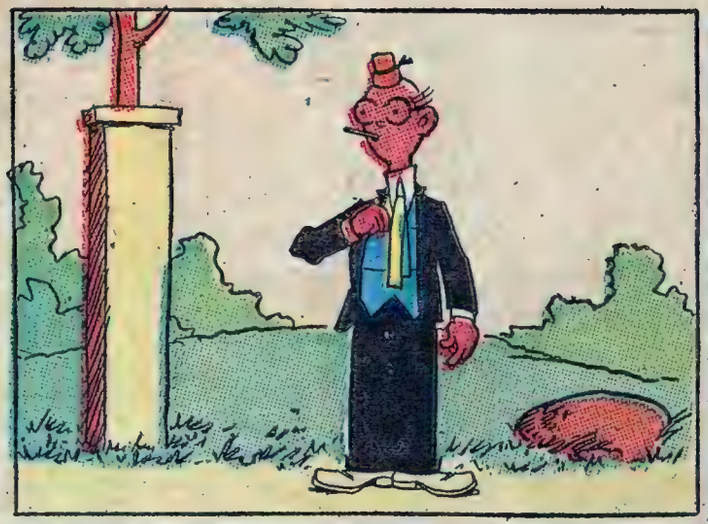

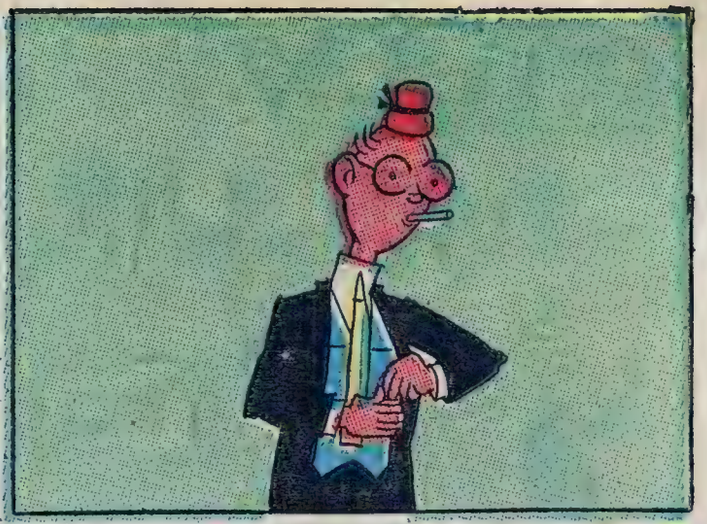

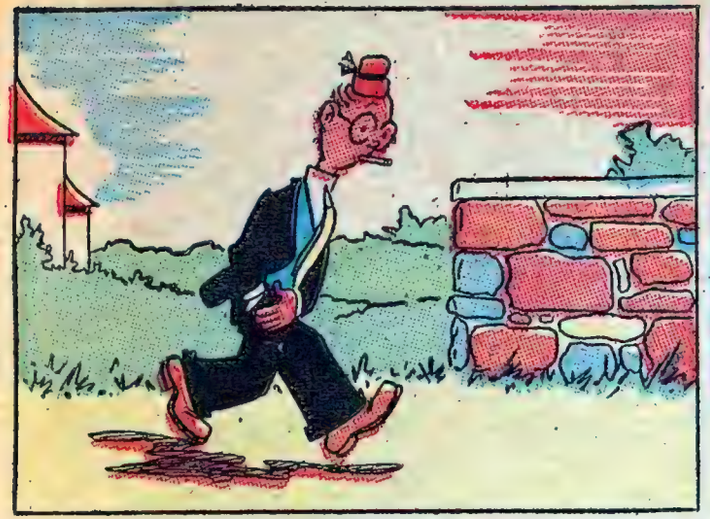

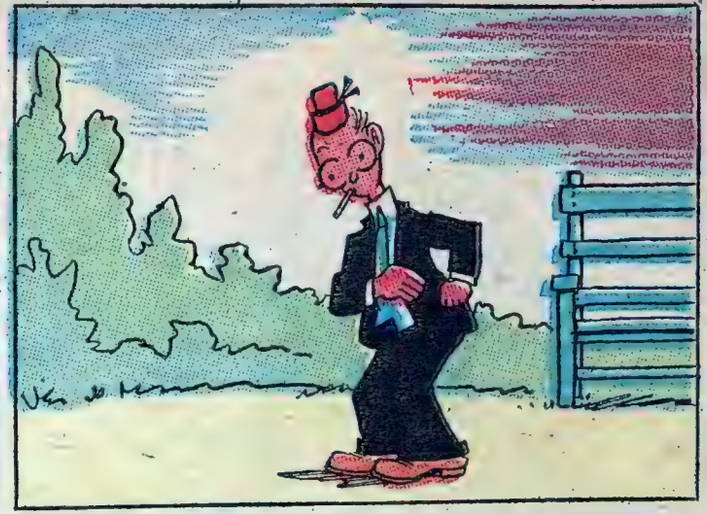

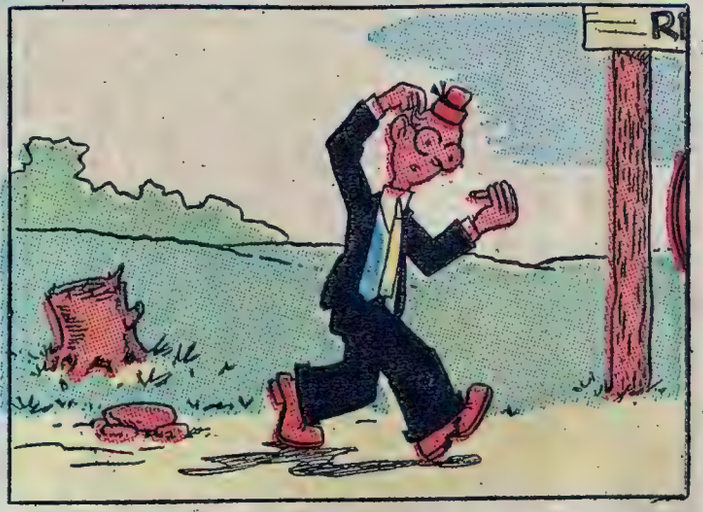

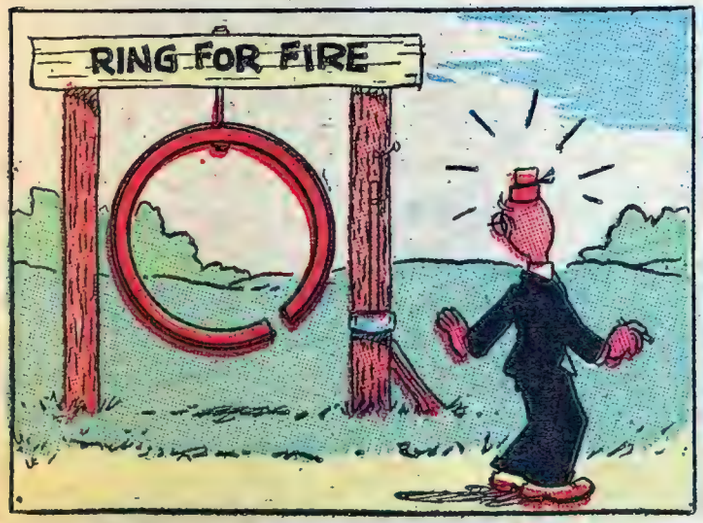

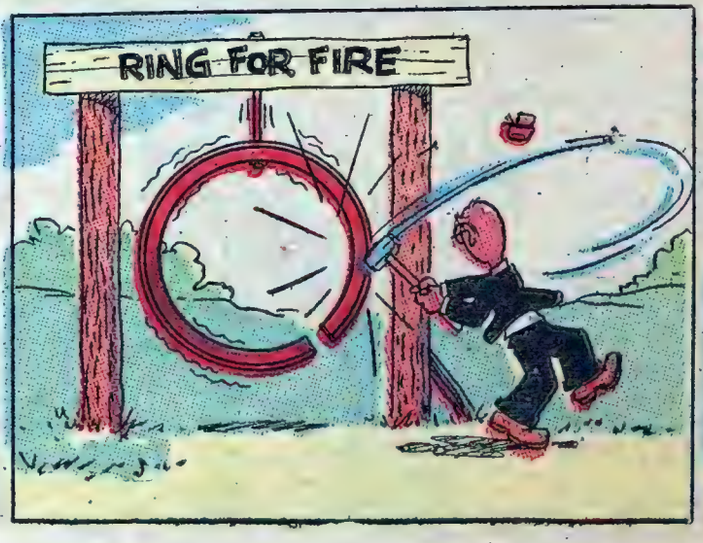

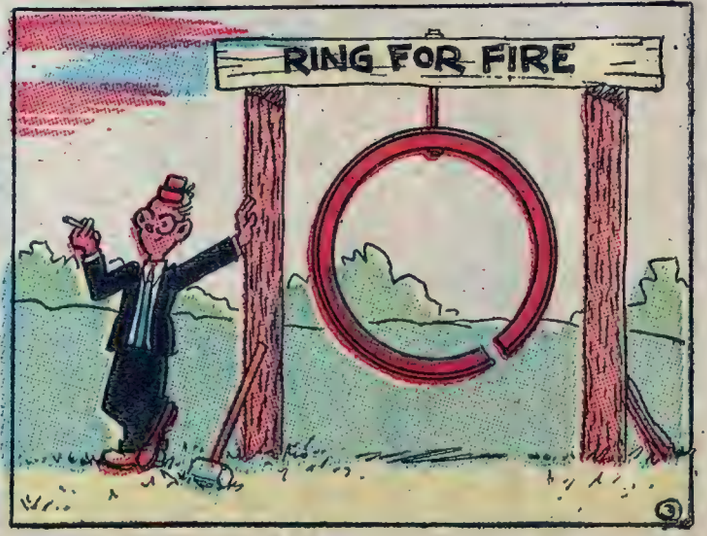

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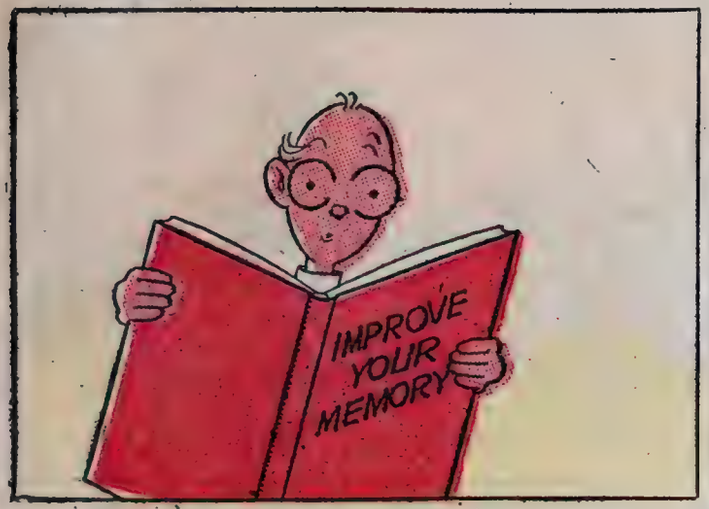

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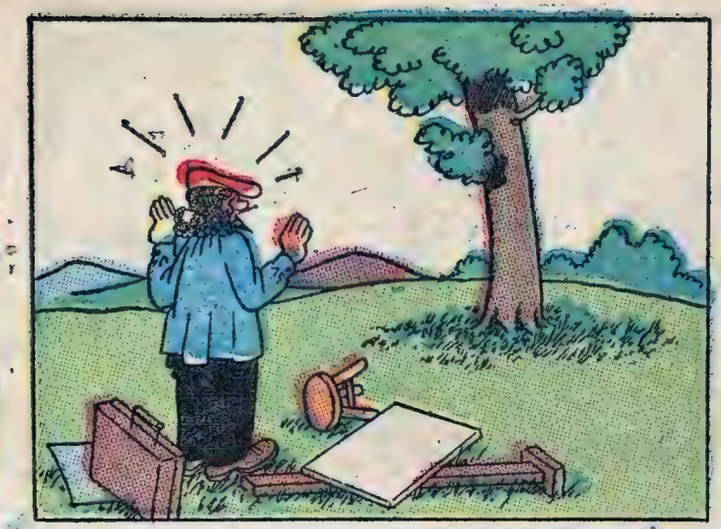

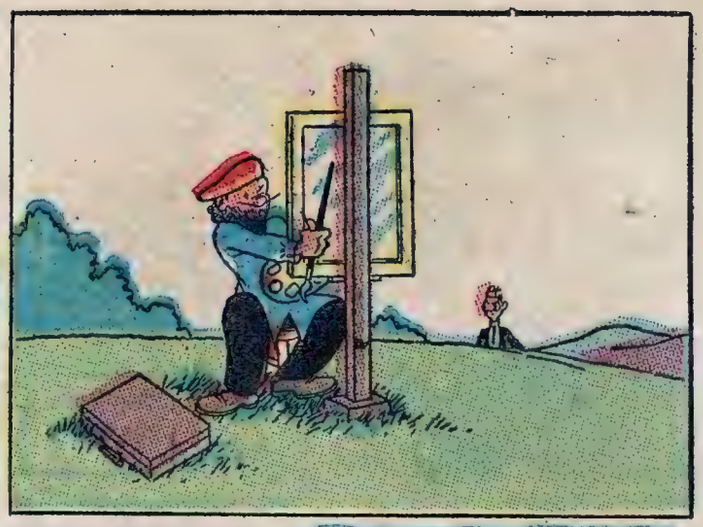

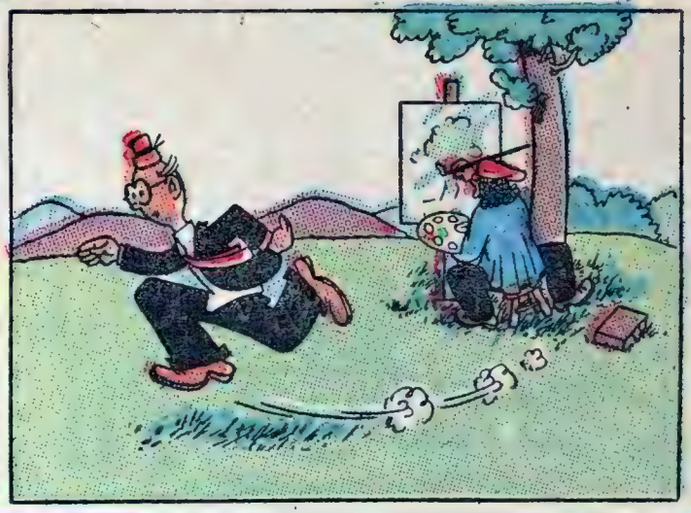

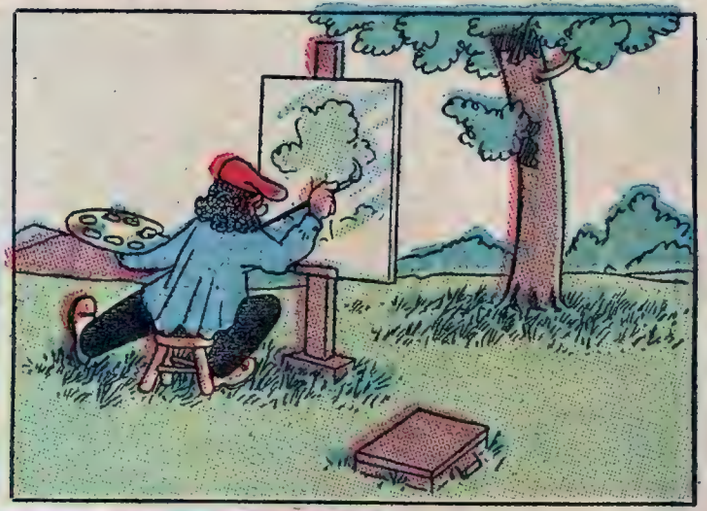

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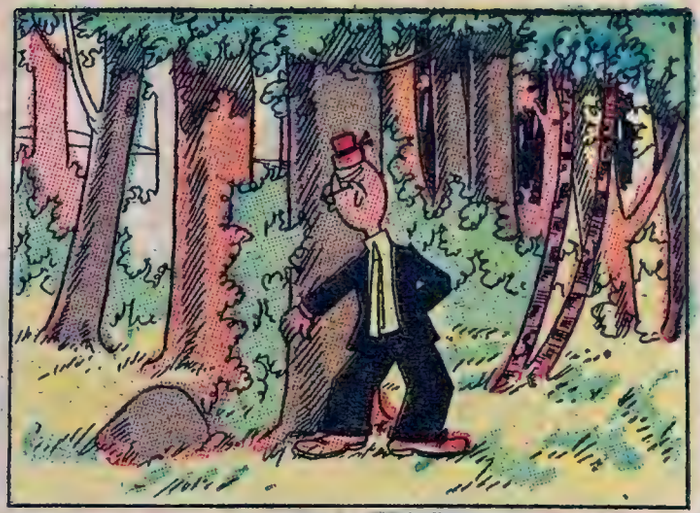

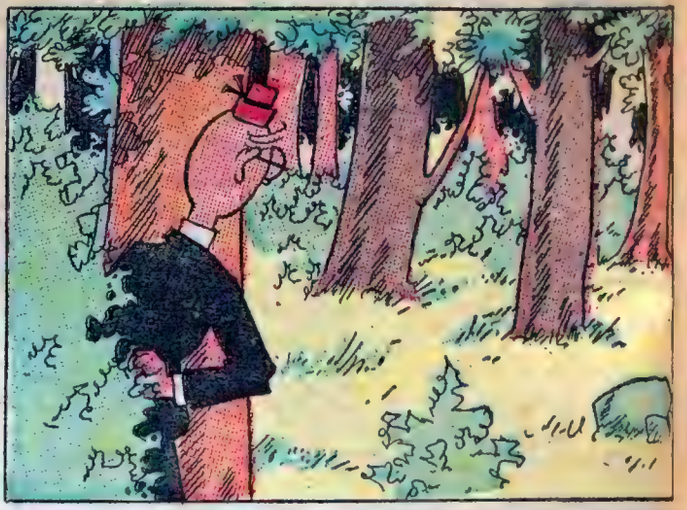

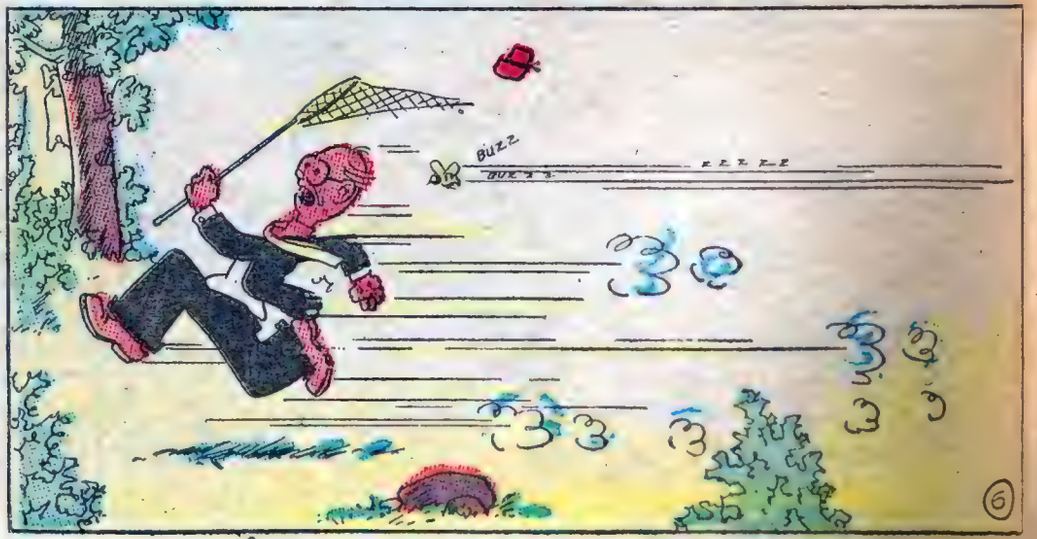

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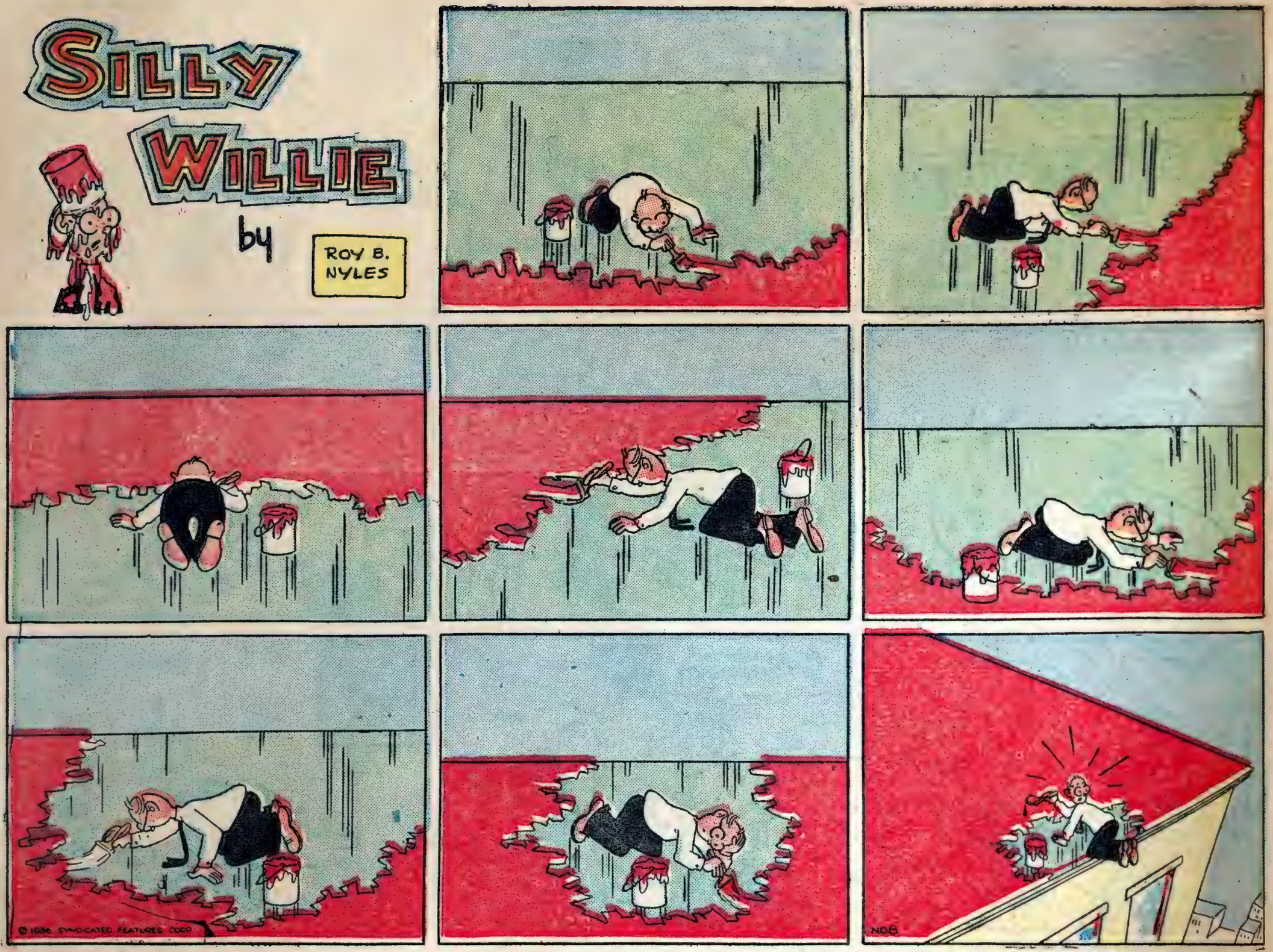

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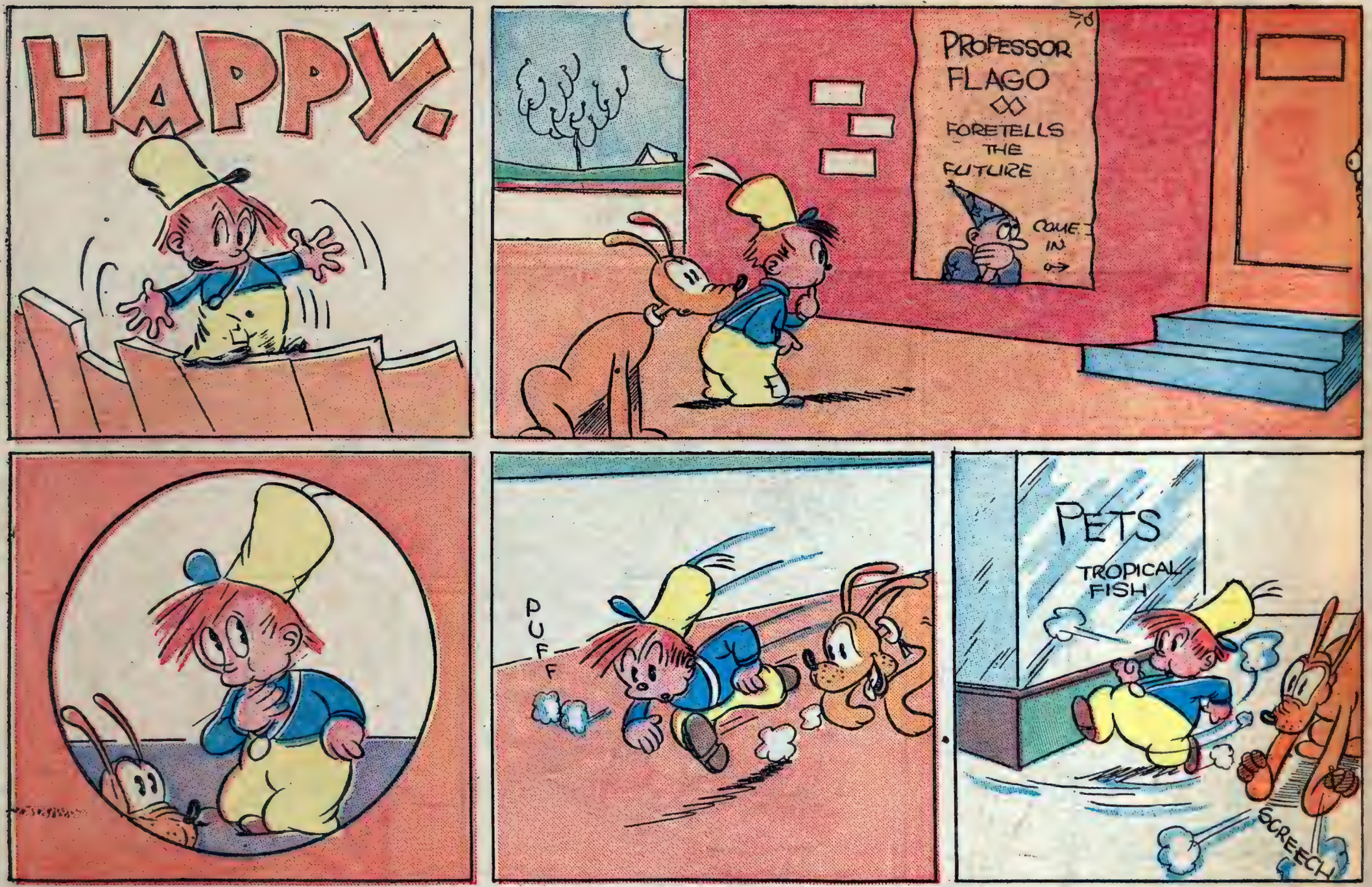
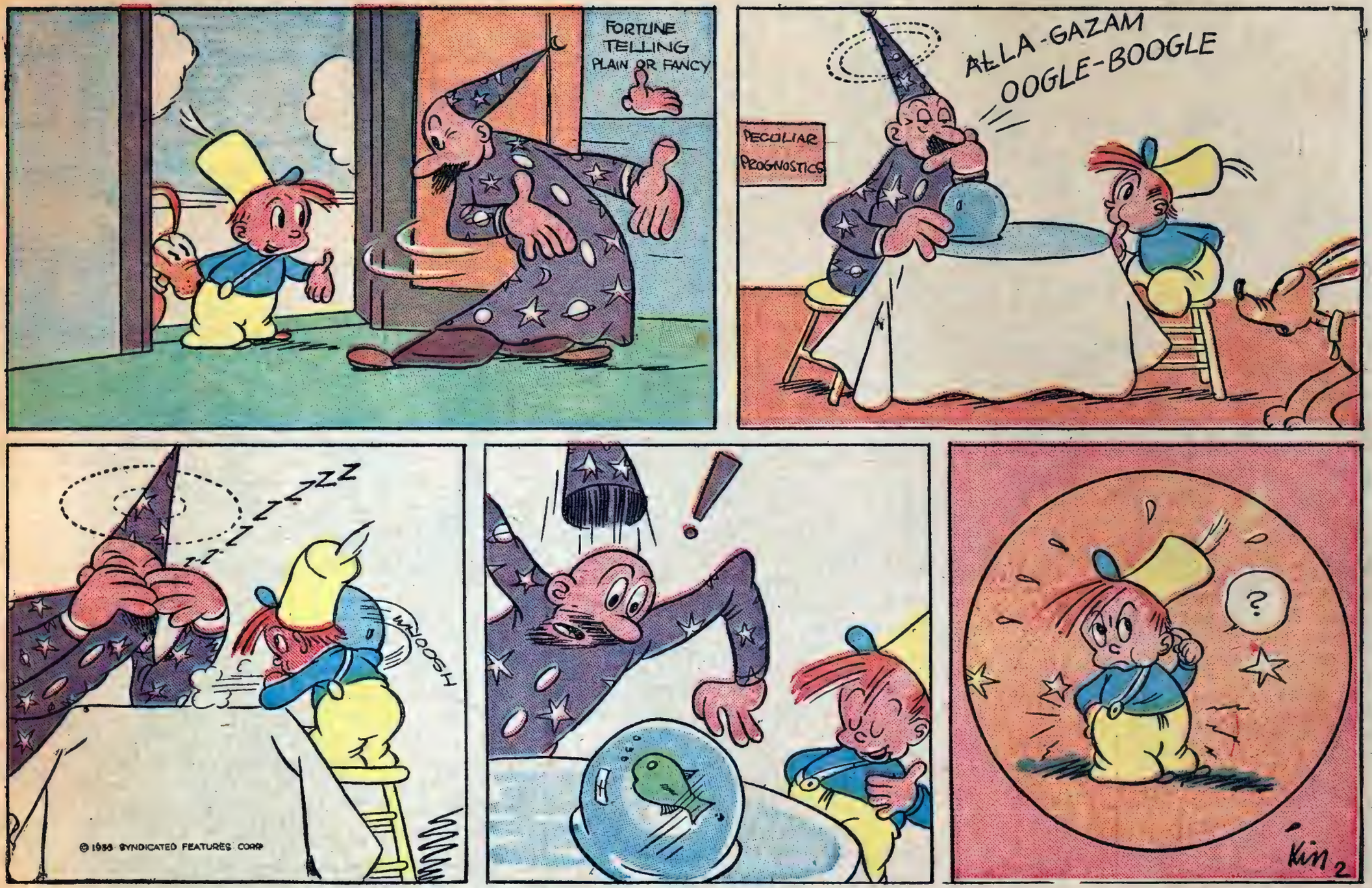

HAPPY.
PROFESSOR FLAGO
FORETELLS THE FUTURE
COME IN
PUFF
PETS
TROPICAL FISH
SCREECH


FORTUNE TELLING PLAIN OR FANCY
ALLA-GAZAM OOGLE-BOOGLE
PECULIAR PROGNOSTICS
Z Z Z Z Z Z
WHOOSH
© 1956 SYNDICATED FEATURES CORP
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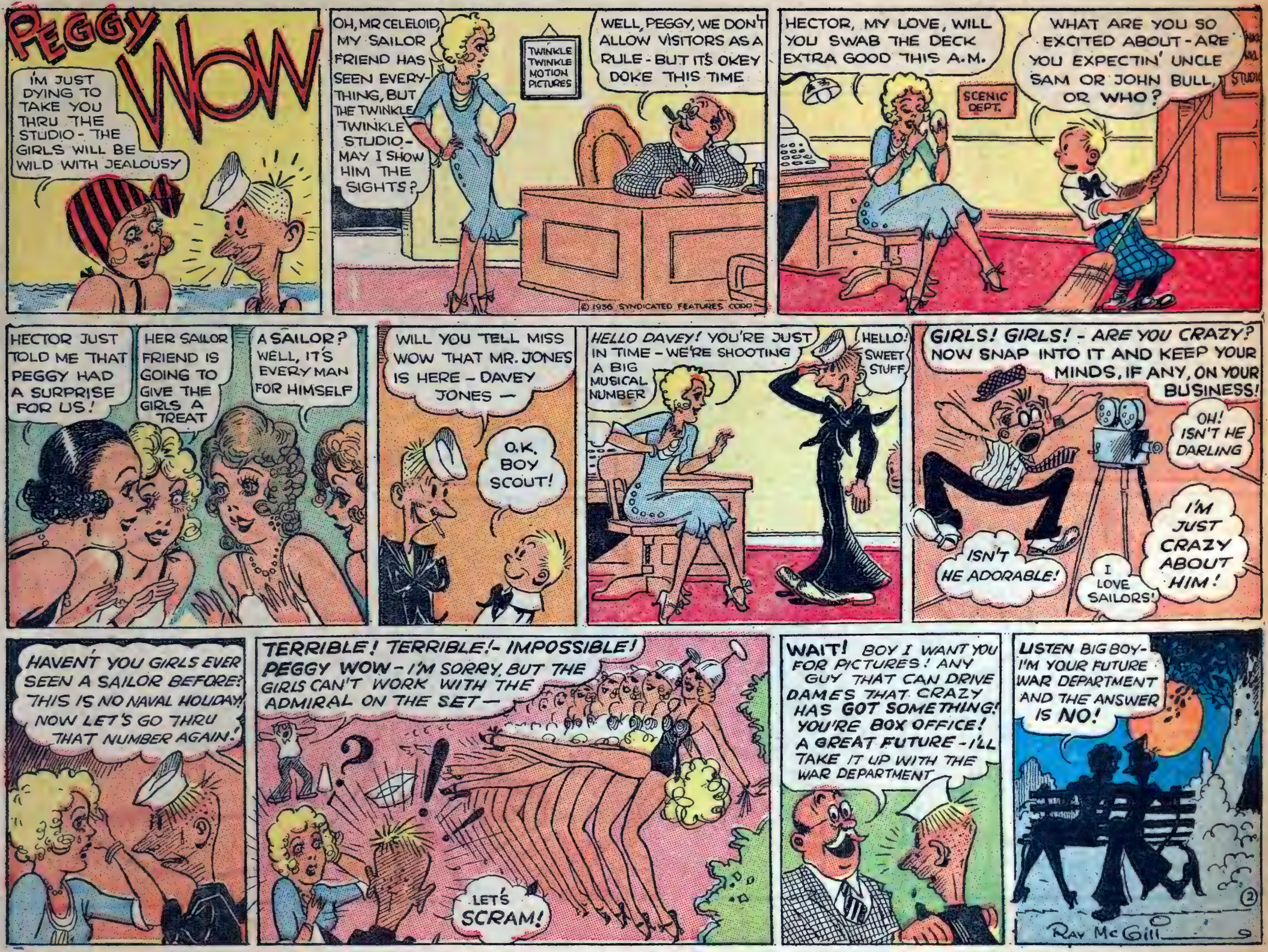
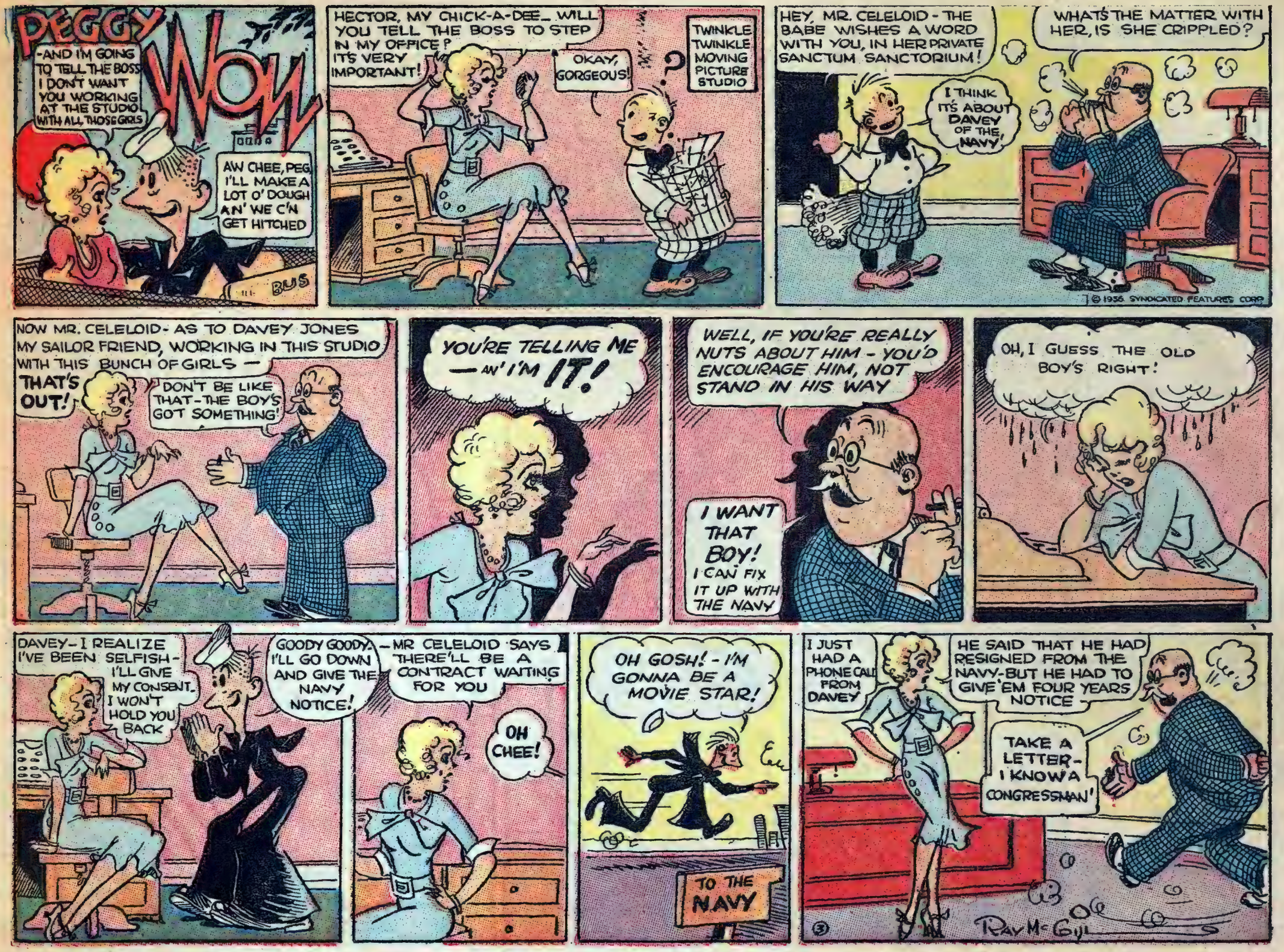
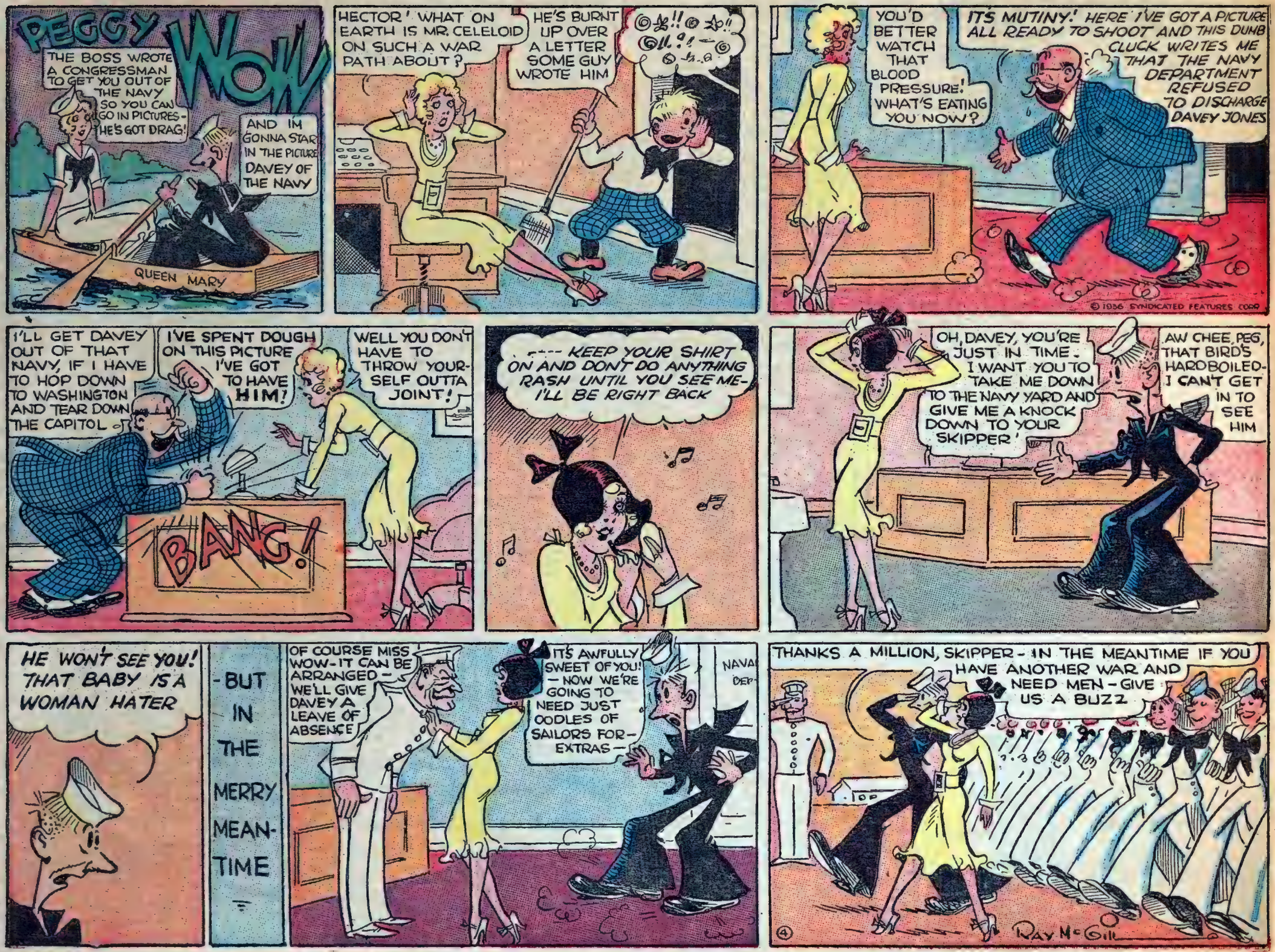
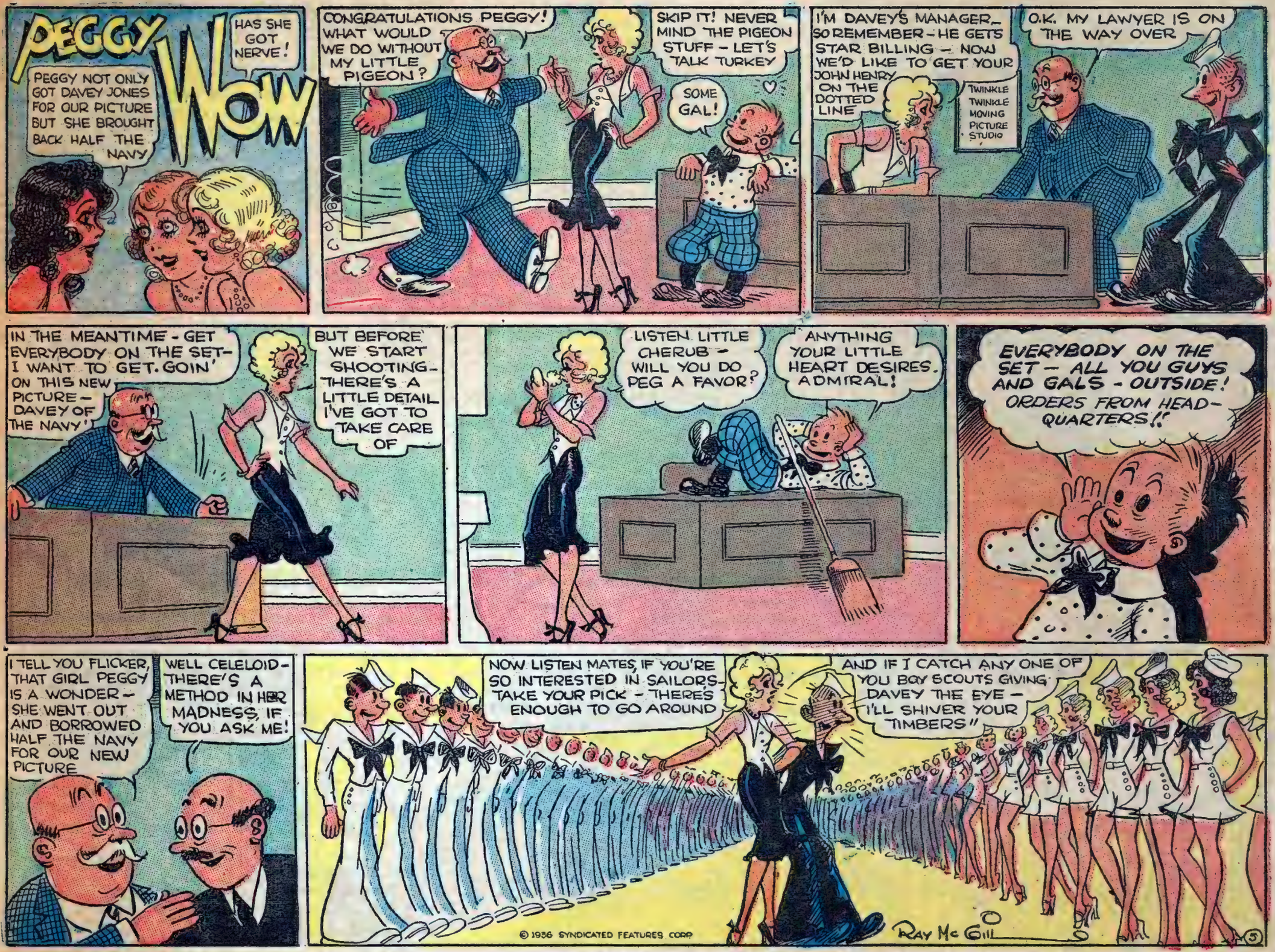
Kin 2

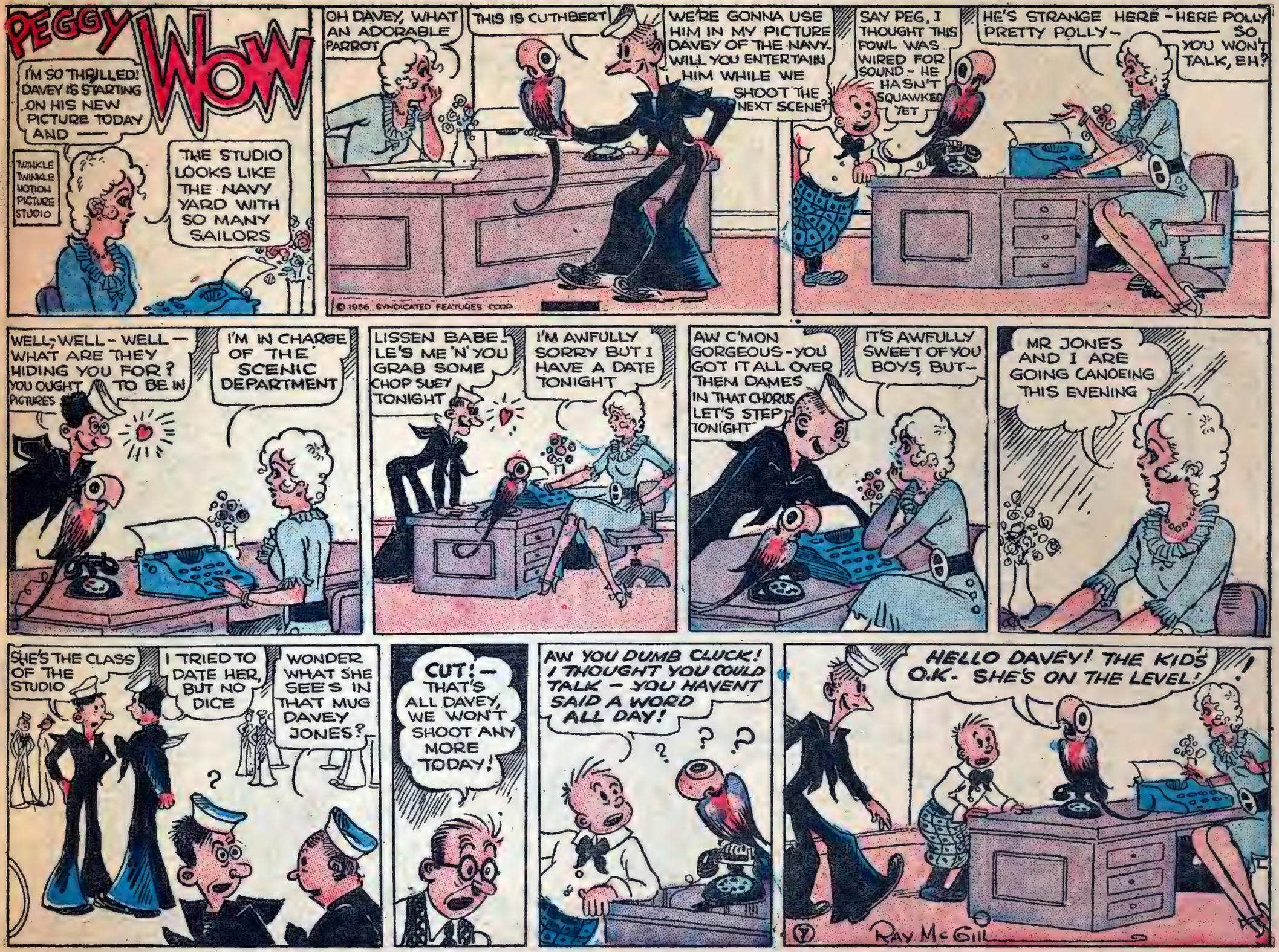

PEGGY WOW
I'M JUST DYING TO TAKE YOU THRU THE STUDIO - THE GIRLS WILL BE WILD WITH JEALOUSY
OH, MR CELELOID, MY SAILOR FRIEND HAS SEEN EVERY-THING, BUT THE TWINKLE TWINKLE STUDIO - MAY I SHOW HIM THE SIGHTS?
TWINKLE TWINKLE MOTION PICTURES
WELL, PEGGY, WE DON'T ALLOW VISITORS AS A RULE - BUT IT'S OKEY DOKE THIS TIME
© 1936 SYNDICATED FEATURES CORP.
HECTOR, MY LOVE, WILL YOU SWAB THE DECK EXTRA GOOD THIS A.M.
SCENIC DEPT.
WHAT ARE YOU SO EXCITED ABOUT - ARE YOU EXPECTIN' UNCLE SAM OR JOHN BULL, OR WHO?
HECTOR JUST TOLD ME THAT PEGGY HAD A SURPRISE FOR US!
HER SAILOR FRIEND IS GOING TO GIVE THE GIRLS A TREAT
A SAILOR? WELL, IT'S EVERY MAN FOR HIMSELF
WILL YOU TELL MISS WOW THAT MR. JONES IS HERE - DAVEY JONES -
O.K. BOY SCOUT!
HELLO DAVEY! YOU'RE JUST IN TIME - WE'RE SHOOTING A BIG MUSICAL NUMBER
HELLO! SWEET STUFF
GIRLS! GIRLS! - ARE YOU CRAZY? NOW SNAP INTO IT AND KEEP YOUR MINDS, IF ANY, ON YOUR BUSINESS!
OH! ISN'T HE DARLING
I'M JUST CRAZY ABOUT HIM!
I LOVE SAILORS!
ISN'T HE ADORABLE!
HAVENT YOU GIRLS EVER SEEN A SAILOR BEFORE? THIS IS NO NAVAL HOLIDAY! NOW LET'S GO THRU THAT NUMBER AGAIN!
TERRIBLE! TERRIBLE! - IMPOSSIBLE! PEGGY WOW - I'M SORRY, BUT THE GIRLS CAN'T WORK WITH THE ADMIRAL ON THE SET -
LET'S SCRAM!
WAIT! BOY I WANT YOU FOR PICTURES! ANY GUY THAT CAN DRIVE DAMES THAT CRAZY HAS GOT SOMETHING! YOU'RE BOX OFFICE! A GREAT FUTURE - I'LL TAKE IT UP WITH THE WAR DEPARTMENT
LISTEN BIG BOY - I'M YOUR FUTURE WAR DEPARTMENT AND THE ANSWER IS NO!
RAY McGILL

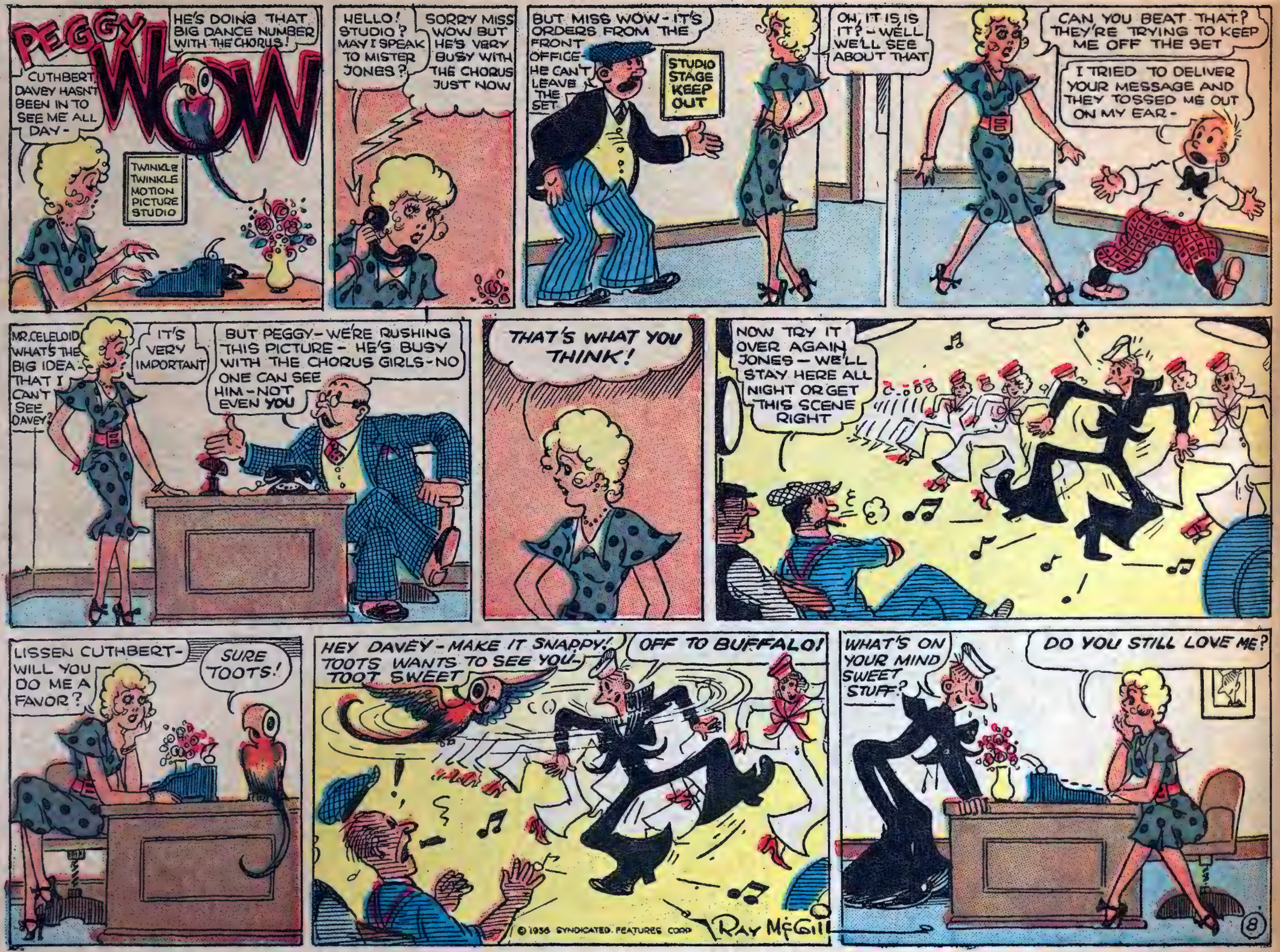

PEGGY
WOW
-AND I'M GOING TO TELL THE BOSS I DON'T WANT YOU WORKING AT THE STUDIO WITH ALL THOSE GIRLS
AW CHEE, PEG I'LL MAKE A LOT O' DOUGH AN' WE C'N GET HITCHED
BUS
HECTOR, MY CHICK-A-DEE_ WILL YOU TELL THE BOSS TO STEP IN MY OFFICE? IT'S VERY IMPORTANT!
OKAY, GORGEOUS!
TWINKLE TWINKLE MOVING PICTURE STUDIO
HEY, MR. CELELOID - THE BABE WISHES A WORD WITH YOU, IN HER PRIVATE SANCTUM SANCTORIUM!
I THINK IT'S ABOUT DAVEY OF THE NAVY
WHAT'S THE MATTER WITH HER, IS SHE CRIPPLED?
© 1936 SYNDICATED FEATURES CORP.
NOW MR. CELELOID - AS TO DAVEY JONES MY SAILOR FRIEND, WORKING IN THIS STUDIO WITH THIS BUNCH OF GIRLS —
THAT'S OUT!
DON'T BE LIKE THAT - THE BOY'S GOT SOMETHING!
YOU'RE TELLING ME — AN' I'M IT!
WELL, IF YOU'RE REALLY NUTS ABOUT HIM - YOU'D ENCOURAGE HIM, NOT STAND IN HIS WAY
I WANT THAT BOY! I CAN FIX IT UP WITH THE NAVY
OH, I GUESS THE OLD BOY'S RIGHT!
DAVEY - I REALIZE I'VE BEEN SELFISH - I'LL GIVE MY CONSENT. I WON'T HOLD YOU BACK
GOODY GOODY. I'LL GO DOWN AND GIVE THE NAVY NOTICE!
- MR CELELOID SAYS THERE'LL BE A CONTRACT WAITING FOR YOU
OH CHEE!
OH GOSH! - I'M GONNA BE A MOVIE STAR!
TO THE NAVY
I JUST HAD A PHONE CALL FROM DAVEY
HE SAID THAT HE HAD RESIGNED FROM THE NAVY - BUT HE HAD TO GIVE 'EM FOUR YEARS NOTICE
TAKE A LETTER - I KNOW A CONGRESSMAN!
3
RAY McGILL

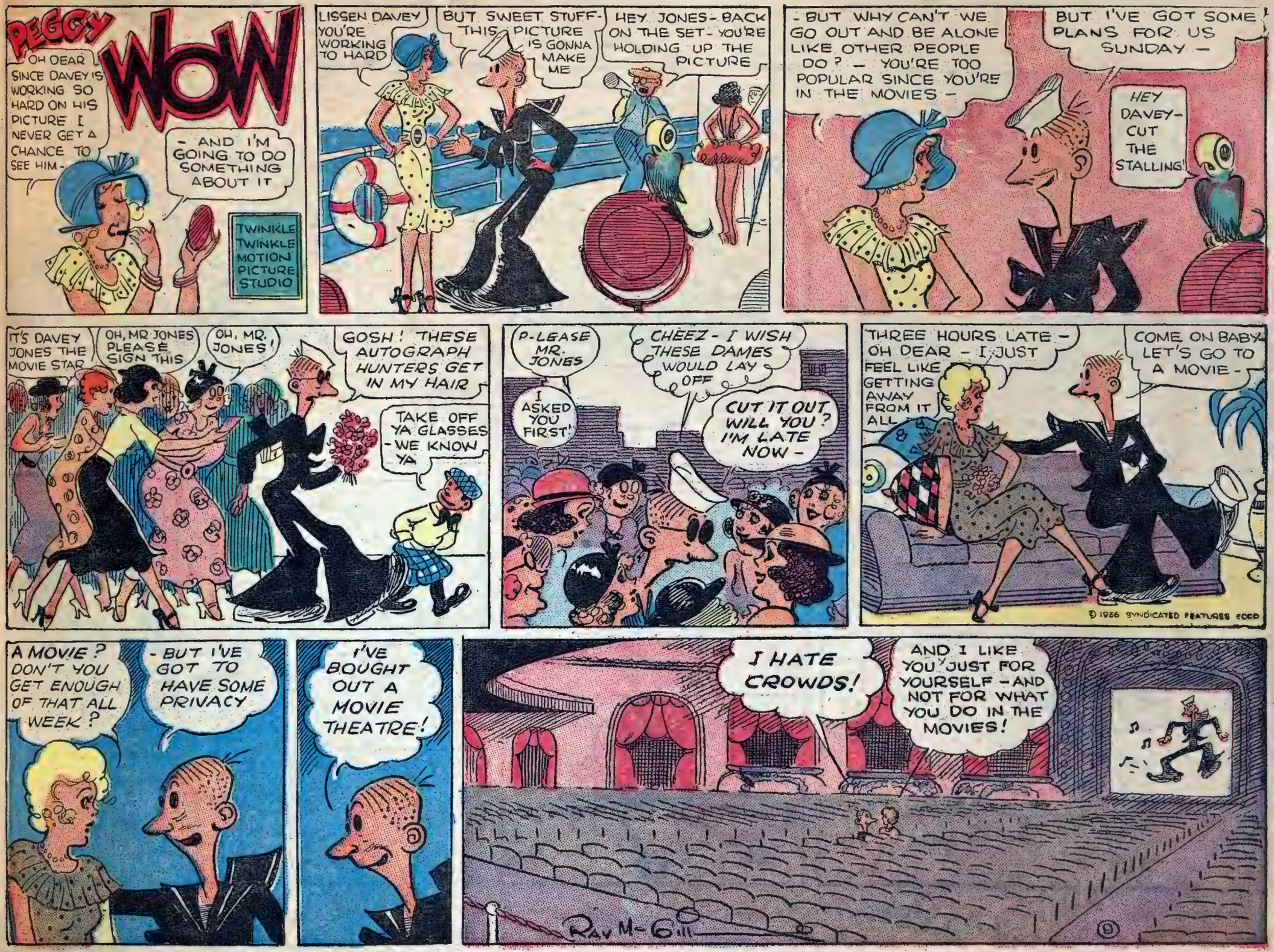

PEGGY
WOW
THE BOSS WROTE A CONGRESSMAN TO GET YOU OUT OF THE NAVY SO YOU CAN GO IN PICTURES - HE'S GOT DRAG!
AND IM GONNA STAR IN THE PICTURE DAVEY OF THE NAVY
QUEEN MARY
HECTOR! WHAT ON EARTH IS MR. CELELOID ON SUCH A WAR PATH ABOUT?
HE'S BURNT UP OVER A LETTER SOME GUY WROTE HIM
YOU'D BETTER WATCH THAT BLOOD PRESSURE! WHAT'S EATING YOU NOW?
IT'S MUTINY! HERE I'VE GOT A PICTURE ALL READY TO SHOOT AND THIS DUMB CLUCK WRITES ME THAT THE NAVY DEPARTMENT REFUSED TO DISCHARGE DAVEY JONES
© 1936 SYNDICATED FEATURES CORP.
I'LL GET DAVEY OUT OF THAT NAVY, IF I HAVE TO HOP DOWN TO WASHINGTON AND TEAR DOWN THE CAPITOL
I'VE SPENT DOUGH ON THIS PICTURE I'VE GOT TO HAVE HIM!
WELL YOU DON'T HAVE TO THROW YOURSELF OUTTA JOINT!
BANG!
---- KEEP YOUR SHIRT ON AND DON'T DO ANYTHING RASH UNTIL YOU SEE ME- I'LL BE RIGHT BACK
OH, DAVEY, YOU'RE JUST IN TIME. I WANT YOU TO TAKE ME DOWN TO THE NAVY YARD AND GIVE ME A KNOCK DOWN TO YOUR SKIPPER!
AW CHEE PEG, THAT BIRD'S HARDBOILED- I CAN'T GET IN TO SEE HIM
HE WON'T SEE YOU! THAT BABY IS A WOMAN HATER
- BUT IN THE MERRY MEAN-TIME -
OF COURSE MISS WOW-IT CAN BE ARRANGED - WE'LL GIVE DAVEY A LEAVE OF ABSENCE
IT'S AWFULLY SWEET OF YOU! - NOW WE'RE GOING TO NEED JUST OODLES OF SAILORS FOR - EXTRAS -
NAVAL DEP
THANKS A MILLION, SKIPPER - IN THE MEANTIME IF YOU HAVE ANOTHER WAR AND NEED MEN - GIVE US A BUZZ
4
RAY McGILL

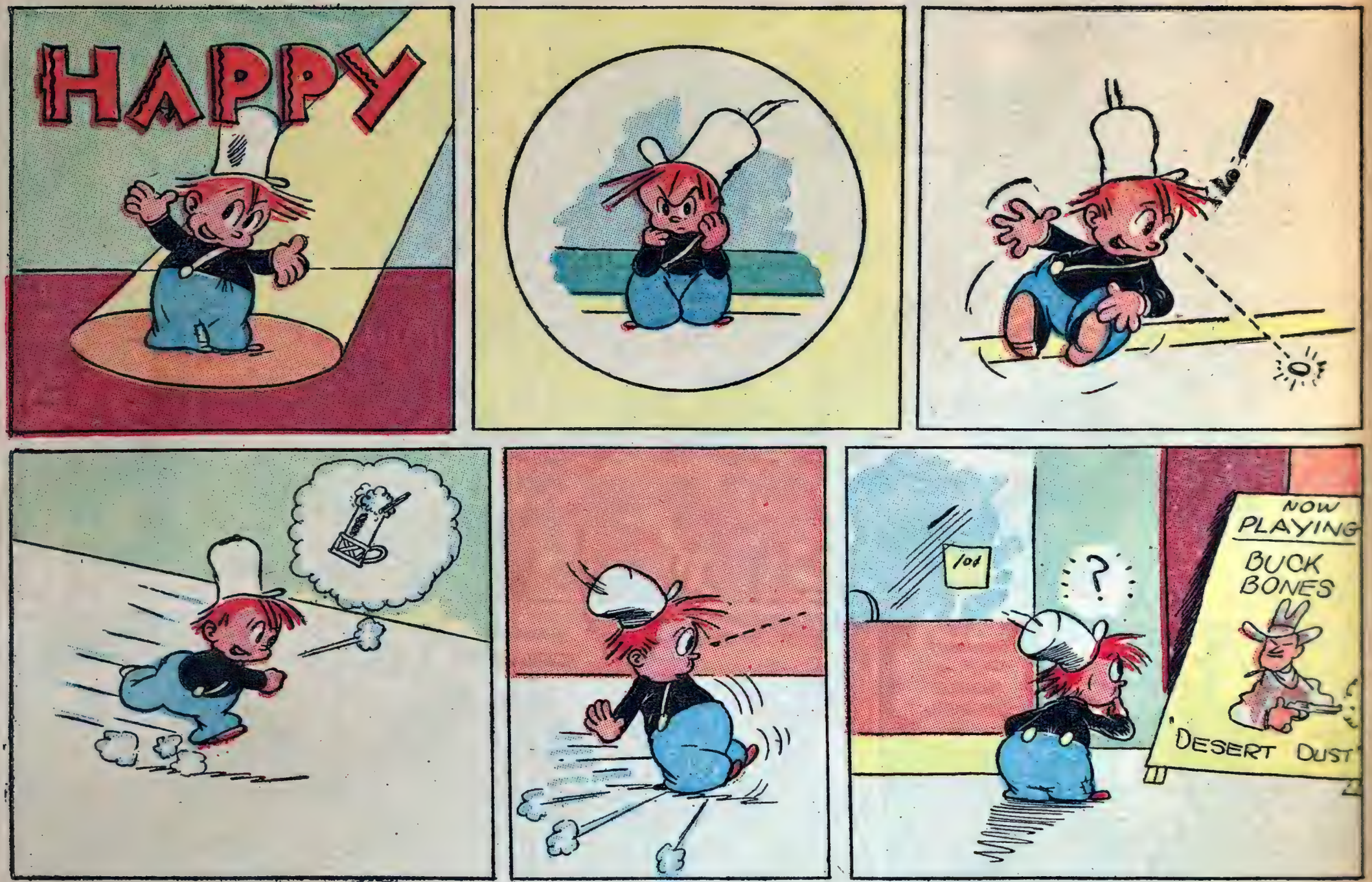

PEGGY
WOW
HAS SHE GOT NERVE!
PEGGY NOT ONLY GOT DAVEY JONES FOR OUR PICTURE BUT SHE BROUGHT BACK HALF THE NAVY
CONGRATULATIONS PEGGY! WHAT WOULD WE DO WITHOUT MY LITTLE PIGEON?
SKIP IT! NEVER MIND THE PIGEON STUFF - LET'S TALK TURKEY
SOME GAL!
I'M DAVEY'S MANAGER - SO REMEMBER - HE GETS STAR BILLING - NOW WE'D LIKE TO GET YOUR JOHN HENRY ON THE DOTTED LINE
TWINKLE TWINKLE MOVING PICTURE STUDIO
O.K. MY LAWYER IS ON THE WAY OVER
IN THE MEANTIME - GET EVERYBODY ON THE SET - I WANT TO GET GOIN' ON THIS NEW PICTURE - DAVEY OF THE NAVY!
BUT BEFORE WE START SHOOTING - THERE'S A LITTLE DETAIL I'VE GOT TO TAKE CARE OF
LISTEN LITTLE CHERUB - WILL YOU DO PEG A FAVOR?
ANYTHING YOUR LITTLE HEART DESIRES, ADMIRAL!
EVERYBODY ON THE SET - ALL YOU GUYS AND GALS - OUTSIDE! ORDERS FROM HEAD-QUARTERS!!
I TELL YOU FLICKER, THAT GIRL PEGGY IS A WONDER - SHE WENT OUT AND BORROWED HALF THE NAVY FOR OUR NEW PICTURE
WELL CELELOID - THERE'S A METHOD IN HER MADNESS, IF YOU ASK ME!
NOW LISTEN MATES, IF YOU'RE SO INTERESTED IN SAILORS - TAKE YOUR PICK - THERE'S ENOUGH TO GO AROUND
AND IF I CATCH ANY ONE OF YOU BOY SCOUTS GIVING DAVEY THE EYE - I'LL SHIVER YOUR TIMBERS"
© 1936 SYNDICATED FEATURES CORP
RAY McGILL
5

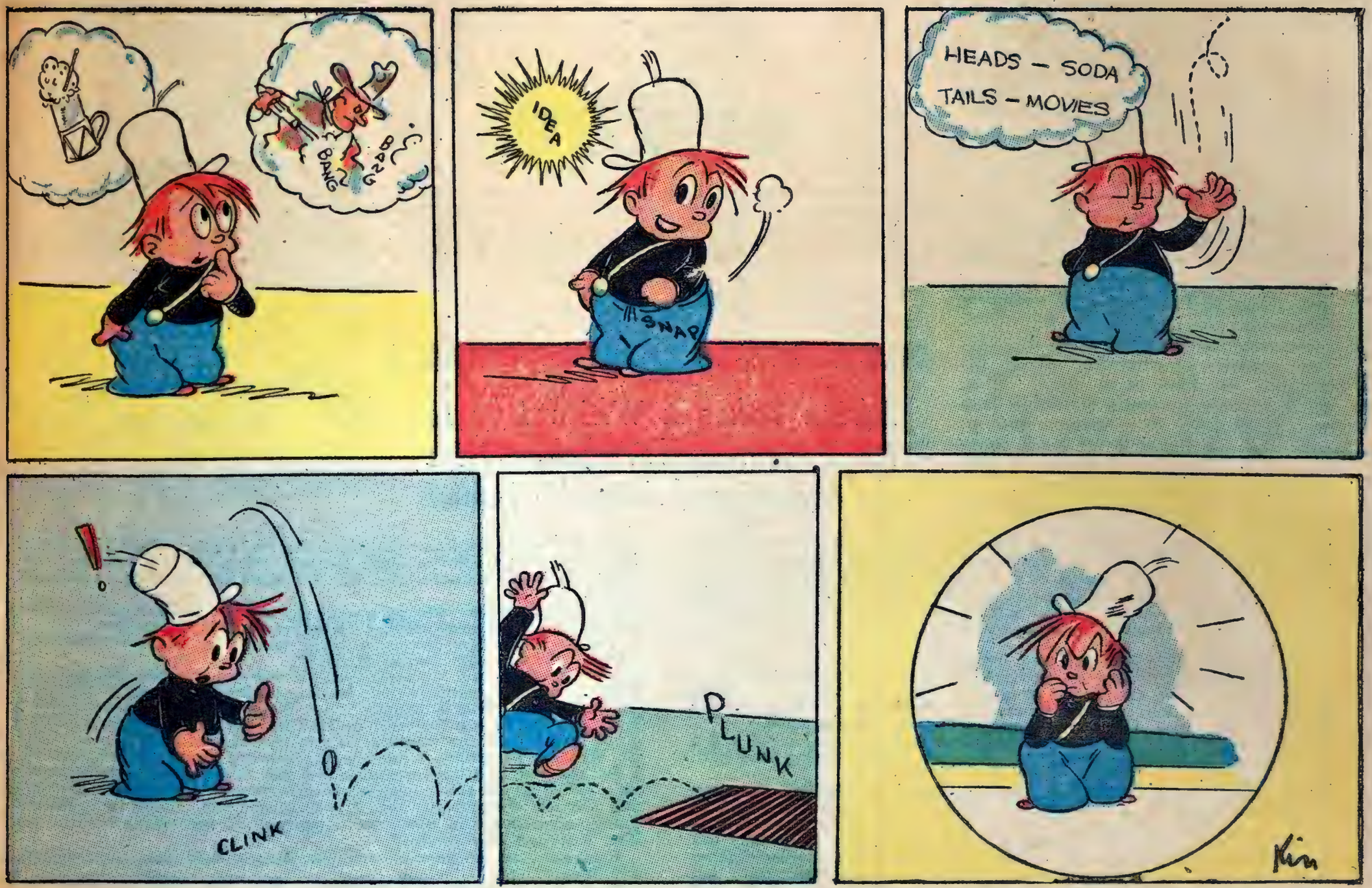
PEGGY WOW
DAVEY, DEAR - THERE'S A CLAUSE IN THAT CONTRACT THAT I DON'T LIKE - AND I WON'T LET YOU SIGN IT!
YOU'RE THE BOSS BABY
NO. MR. CELELOID - I REFUSE TO ALLOW DAVEY TO SIGN THAT CONTRACT WITH THAT CLAUSE
YOU'RE HOLDING UP THE PICTURE PEG - THE CAMERAS ARE ALL SET TO SHOOT AND HE'S A.W.O.L THE FIRST DAY!
FOR PETE'S SAKE - WHAT CLAUSE IS IT?
THE ONE SAYING THAT DAVEY CAN'T MARRY FOR FIVE YEARS!
TWINKLE TWINKLE NOTION PICTURE STUDIO
© 1936 SYNDICATED FEATURES CORP
IT'S MUTINY! I TELL YOU! - MARRIAGE WOULD RUIN DAVEY - IT WOULD HURT HIS BOX OFFICE
WHATTA ABOUT MY HOPE CHEST?
AFTER ALL IF IT HADN'T BEEN FOR ME - YOU COULDN'T HAVE GOTTEN DAVEY OUT OF TH' NAVY
I'M DAVEY'S MANAGER AND WHEN THAT CONTRACT IS AGREEABLE TO ME - I'LL PRODUCE DAVEY
WHERE IN HECK IS THAT GOB? - TEMPERAMENTAL ALREADY, EH?
GO TELL THAT BIRD TO SNAP INTO IT! HE'S NOT IN THE NAVY NOW
OKAY PEG - WE'LL FIX THE CONTRACT TO SUIT YOU - NOW GET HIM BACK ON THE SET
HELLO — MAY I SPEAK TO MR. DAVEY JONES PLEASE?
HELLO! HELLO! SORRY I CAN'T DISTURB HIM YET
I HAVE ORDERS NOT TO CALL HIM EARLY FOR ANYBODY!!!
HIS VALET SAID THAT HE IS AN ACTOR NOW AND ACTORS ALWAYS SLEEP LATE
Z Z Z
RAY McGILL
6


PEGGY
WOW
I'M SO THRILLED! DAVEY IS STARTING ON HIS NEW PICTURE TODAY AND —
TWINKLE TWINKLE MOTION PICTURE STUDIO
THE STUDIO LOOKS LIKE THE NAVY YARD WITH SO MANY SAILORS
OH DAVEY, WHAT AN ADORABLE PARROT
THIS IS CUTHBERT
WE'RE GONNA USE HIM IN MY PICTURE DAVEY OF THE NAVY. WILL YOU ENTERTAIN HIM WHILE WE SHOOT THE NEXT SCENE?
© 1936 SYNDICATED FEATURES CORP.
SAY PEG, I THOUGHT THIS FOWL WAS WIRED FOR SOUND - HE HASN'T SQUAWKED YET
HE'S STRANGE HERE - HERE POLLY PRETTY POLLY —
SO YOU WON'T TALK, EH?
WELL, WELL - WELL — WHAT ARE THEY HIDING YOU FOR? YOU OUGHT TO BE IN PICTURES
I'M IN CHARGE OF THE SCENIC DEPARTMENT
LISSEN BABE. LE'S ME 'N' YOU GRAB SOME CHOP SUEY TONIGHT
I'M AWFULLY SORRY BUT I HAVE A DATE TONIGHT
AW C'MON GORGEOUS - YOU GOT IT ALL OVER THEM DAMES IN THAT CHORUS LET'S STEP TONIGHT
IT'S AWFULLY SWEET OF YOU BOYS, BUT —
MR JONES AND I ARE GOING CANOEING THIS EVENING
SHE'S THE CLASS OF THE STUDIO
I TRIED TO DATE HER, BUT NO DICE
WONDER WHAT SHE SEES IN THAT MUG DAVEY JONES?
?
CUT! — THAT'S ALL DAVEY, WE WON'T SHOOT ANY MORE TODAY!
AW YOU DUMB CLUCK! I THOUGHT YOU COULD TALK — YOU HAVENT SAID A WORD ALL DAY!
? ? ?
HELLO DAVEY! THE KIDS O.K. SHE'S ON THE LEVEL!
RAY McGILL


PEGGY WOW
HE'S DOING THAT BIG DANCE NUMBER WITH THE CHORUS!
CUTHBERT, DAVEY HASN'T BEEN IN TO SEE ME ALL DAY -
TWINKLE TWINKLE MOTION PICTURE STUDIO
HELLO! STUDIO? MAY I SPEAK TO MISTER JONES?
SORRY MISS WOW BUT HE'S VERY BUSY WITH THE CHORUS JUST NOW
BUT MISS WOW - IT'S ORDERS FROM THE FRONT OFFICE - HE CAN'T LEAVE THE SET
STUDIO STAGE KEEP OUT
OH, IT IS, IS IT? - WELL WE'LL SEE ABOUT THAT
CAN YOU BEAT THAT? THEY'RE TRYING TO KEEP ME OFF THE SET
I TRIED TO DELIVER YOUR MESSAGE AND THEY TOSSED ME OUT ON MY EAR -
MR. CELELOID WHAT'S THE BIG IDEA - THAT I CAN'T SEE DAVEY?
IT'S VERY IMPORTANT
BUT PEGGY - WE'RE RUSHING THIS PICTURE - HE'S BUSY WITH THE CHORUS GIRLS - NO ONE CAN SEE HIM - NOT EVEN YOU
THAT'S WHAT YOU THINK!
NOW TRY IT OVER AGAIN JONES - WE'LL STAY HERE ALL NIGHT OR GET THIS SCENE RIGHT
LISSEN CUTHBERT - WILL YOU DO ME A FAVOR?
SURE TOOTS!
HEY DAVEY - MAKE IT SNAPPY! TOOTS WANTS TO SEE YOU - TOOT SWEET
OFF TO BUFFALO!
© 1936 SYNDICATED FEATURES CORP
RAY McGILL
WHAT'S ON YOUR MIND SWEET STUFF?
DO YOU STILL LOVE ME?
8


PEGGY
WOW
OH DEAR SINCE DAVEY IS WORKING SO HARD ON HIS PICTURE I NEVER GET A CHANCE TO SEE HIM -
- AND I'M GOING TO DO SOMETHING ABOUT IT
TWINKLE TWINKLE MOTION PICTURE STUDIO
LISSEN DAVEY YOU'RE WORKING TO HARD
BUT SWEET STUFF- THIS PICTURE IS GONNA MAKE ME
HEY JONES - BACK ON THE SET - YOU'RE HOLDING UP THE PICTURE
- BUT WHY CAN'T WE GO OUT AND BE ALONE LIKE OTHER PEOPLE DO ? - YOU'RE TOO POPULAR SINCE YOU'RE IN THE MOVIES -
BUT I'VE GOT SOME PLANS FOR US SUNDAY -
HEY DAVEY - CUT THE STALLING!
IT'S DAVEY JONES THE MOVIE STAR
OH, MR JONES PLEASE SIGN THIS
OH, MR. JONES!
GOSH! THESE AUTOGRAPH HUNTERS GET IN MY HAIR
TAKE OFF YA GLASSES - WE KNOW YA
P-LEASE MR. JONES
I ASKED YOU FIRST!
CHEEZ - I WISH THESE DAMES WOULD LAY OFF
CUT IT OUT, WILL YOU? I'M LATE NOW -
THREE HOURS LATE - OH DEAR - I JUST FEEL LIKE GETTING AWAY FROM IT ALL
COME ON BABY LET'S GO TO A MOVIE -
© 1936 SYNDICATED FEATURES CORP
A MOVIE? DON'T YOU GET ENOUGH OF THAT ALL WEEK?
- BUT I'VE GOT TO HAVE SOME PRIVACY
I'VE BOUGHT OUT A MOVIE THEATRE!
I HATE CROWDS!
AND I LIKE YOU JUST FOR YOURSELF - AND NOT FOR WHAT YOU DO IN THE MOVIES!
RAY M-GILL
9


HAPPY
NOW PLAYING
BUCK BONES
DESERT DUST


BANG
BANG
IDEA
SNAP
HEADS – SODA
TAILS – MOVIES
CLINK
PLUNK
Kin

CHAB OF THE JUNGLE

By

CAPT. KERRY McROBERTS

Africa Takes a White Boy to Its Bosom and Teaches Him the Mysteries of Animal Wisdom!

THE animals were Chab's friends. The jungles of Africa were his home.

All over the world millions of lads like him slept in beds and ate at tables with their families. But Chab, the friend of the animals, slept in trees and ate beside jungle streams—alone.

No, not always alone. Sometimes Tembo, the elephant, would come down to keep him company, standing over him while he ate, and swinging him onto his back with his trunk when he had finished. Then together they would go tromping along the age-old elephant trail until Chab, tired of riding, would suddenly leap up, catch hold of a branch and go swinging off through the trees, making glad free cries that joined with the wind in rustling the leaves.

The monkeys chattered to him as he went past, and he replied in the same kind of happy gibberish, telling them perhaps that he had no time to stop, when in fact he had all the time in the world. For Chab was sometimes so full of life that he had to keep moving for fear that he would burst.

And sometimes Simba, the lion, loping along on the ground below, would see a shadow flying out in front of him, would look up to see what caused the shadow, whereupon Chab, in midair, would call down to the king of beasts:

"The monkeys are glad that you cannot climb trees, Simba!"

Simba would roar in answer—not in anger at the tree-man, for he was a friend of Chab too, though not as close a friend as Tembo—no, Simba roared simply because it is the lion's nature to roar defiance to everything else alive, and Chab, who was very much alive, was no exception.

The years were far back now since Chab had known a father and a mother, and Chab knew nothing of the outside world, having been born in the jungle.

Old newspapers in the files of libraries in American cities told the story of two young people, a doctor and his wife, who had gone to Africa to study the gorillas and apes, and who had made a home for themselves in a wild spot on the western shores of Lake Tanganyika. Then they had moved from that spot and the outside world had heard nothing further from them. So naturally the outside world knew nothing of the child that had been born, and if it had, would not have believed that that child could still be alive, grown to full stature even though left an orphan when scarcely more than eight years old.

The world did not know that the father and mother of Chab had died of fever, and that a child of eight had been left alone in a cabin by an unknown river—so unknown that even the black natives of Africa had never seen it.

Chab remembered one night when his parents had thought him asleep and he had heard them talking. They were talking about him.

"Suppose something happened to us," his mother said in her sweet, low voice. "What would become of Jim?"

Yes, that had been his name then—it was the apes that had given him his name of Chab, which in their few-worded language meant Hairless One.

"Nothing is going to happen to us, dear," his father answered with a laugh. "In a few months we'll be back in civilization. Besides, I have a queer feeling that Jim would be able to take care of himself even without us. Why, do you know, I think he knows more about the great apes than I do. The way he takes to animals and they take to him is really remarkable. Why, all the chimps and monks for miles around seem to know him, and I could almost swear that I once caught him talking to a jabbering family of monkeys in their own language! If we weren't here to feed him, I believe *they* would!"

A month later his parents were *not* there to feed him, and his father's words came true.

Now, sometimes, Chab, full-grown, re-visited the cabin. In it were the books out of which his mother had taught him to read, and other, harder books that had belonged to his father. Often he talked to himself in the

MEET

Chab, the Hairless One

•

Simba the Lion

•

Wamos the Hippopotamus

•

Prong the Antelope and Moru, King of the Half-Men!

language of the books, the language which his parents had used, because he did not want to forget it. In the cabin, too, were his father's guns, which he had once been too small to lift and which now, when he could lift them with ease, were useless because there were no longer any bullets to put into them.

But his father's knives were still useful, and he never went without one. He was carrying one now, stuck in his belt of rhinoceros hide, as he swung through the trees on a morning that was bright and sunny and fresh.

Suddenly he sniffed danger. He changed his course among the trees. As he went on more and more swiftly, he heard sounds—the trouble-bellow of Wamos, the hippopotamus, and the savage barking of wild pariah dogs.

"Wamos cries out for help," he said to himself, increasing his speed. "Something has stirred up the dogs against him."

His keen eyes, which looked everywhere at once, saw Prong, the antelope, running below him, in the opposite direction from which he was going. Prong was afraid.

But Chab whistled shrilly. At the familiar whistle Prong came to a sudden stop, looked up. He saw Chab, who had momentarily paused in his flight, hanging from a bough and looking down upon him.

"Why does Prong flee?" Chab called. "Wamos is in trouble and needs help. Can you help him by running away? Don't be afraid, Prong. Chab is with you. Let us go to Wamos."

The antelope was no longer afraid. Dutifully he turned, and as Chab went swinging off among the branches again, he ran below him in the same direction on fleet hoofs.

They burst upon a terrible scene. Wamos was indeed in trouble. One of his huge feet was caught in a sucking bog, and the pariah dogs were attacking him savagely, snapping and biting at his flanks, their sharp teeth piercing his thick hide and fast weakening him in his struggles to free himself from the bog. Never had Chab seen the dogs so savage! What had got into them?

"Ho!" he roared out from his great chest, and dropped among them with his knife in his hand. "Let go of Wamos! Chab commands it! What harm has Wamos done you? Wamos has never hurt anyone—"

But the wild dogs, who were not like the dogs of the civilized world, but more like wolves, cowards when alone and only brave when together, would not listen to him.

That was strange, for they had always listened to him before, even though unwillingly—but he had no time to wonder about it. As soon as he saw that talk would do no good, he slashed about him with his knife.

Prong, the antelope, brave now with the courage Chab had put into him, caught one of the dogs upon his horns and with a sudden upward jerk of his head tossed him high in the air. The dog, when he came down, went limping off into the bush.

Chab had one of the wild dogs by the throat with one hand, and with the other hand he drove his knife forward with a terrible thrust. That dog would no longer bother Wamos or any other jungle creature. But the other dogs were snapping at his legs. He kicked them off. They sprang for his throat. His knife slashed them away from him, and Prong, the antelope, catching them upon his horns, tossed them far. It was too much for them. Those who were not dead, slunk away into the jungle. But as they fled they barked back at their conqueror shrilly.

"Chab's rule is over," they barked. "There is a creature in the jungle who is stronger than he. He will kill Chab, and then we will serve him, the killer of Chab!"

Then their barkings faded.

Chab looked at Wamos and at Prong. They were as puzzled as he.

"What creature were they talking about?" Chab murmured.

They could not answer him, for they did not know.

"Well, let's not worry over the evil promises of the wild dogs," he said. "We must get you out of this, Wamos. Don't you know better than to go walking in a quagmire, Wamos, even though you are a wallower by nature?"

He made a rope of vines, fastened it to Wamos, and then walked to its

end and pulled. He had made the vine-rope long, for he had learned from experience that the longer a rope was in such cases, the easier it made the job. When you next see a little tugboat pulling a great big heavy barge, and notice how long the tow-rope is, you will realize how Chab, far away in the wilds of Africa, learned all by himself a principle which scientists use very long words to explain.

At last Wamos stood on solid ground and bellowed his thanks to Chab.

"Hark!" Chab suddenly interrupted, lifting his hand for silence. Wamos and Prong listened, but they heard nothing but the usual sounds of the jungle, the murmur of the leaves, the *tzic, tzic, tzic* of the *tzicadas.*

But Chab's hearing was keener than any other jungle dweller. "Somewhere a big voice is making talk," he said.

Suddenly he wheeled half around and his arm shot out stiffly, pointing. "There!"

Then he said: "Come," leaped for an overhanging branch and went swinging through the forest. Prong sped beneath him, and Wamos lumbered after.

They went for perhaps a mile. Then Chab halted in the trees above, and Wamos and Prong hid themselves in the brush. What the hippopotamus and the antelope saw made them tremble, and what they heard made them tremble still more. But Chab, seeing the same thing from his lofty perch, did not tremble. He now understood the meaning of the wild dog's threats.

In a clearing surrounded on three sides by trees and on the fourth side by tall grass, the jungle animals were assembled. There was Simba, the lion, and Suli, the leopard, and Tembo, the elephant. But it was not they who had made Wamos and Prong tremble. It was the creature who was making talk in the center of the clearing, a creature whose like they had never seen before but of whom they had often heard, a strange creature who was like Chab from the waist up, only hairy and ugly, and like a wildebeeste from the waist down, with haunches and hoofs.

"It was Moru, the king of the Half-Men," Chab whispered.

He listened, and very quickly understood what Moru was doing. Moru was turning the animals of the jungle against him, even Og, the great ape, who had always been his friend, but who now held in his hand the head of a goat, the idol of the Half-Men.

"Chab has fooled you long enough," Moru was roaring. "I know his plan. It is to make you his slaves. I have come to save you from him. Destroy Chab and serve under me, and I will protect you from the black hunters, and lead you to the salt-licks, and make you powerful in the hunt."

Suddenly Moru's boastful speech was interrupted by a great cry that seemed to come down from the sky. It was Chab, shouting his defiance, and Chab came plunging down along with his shout, landing in a crouched position in front of Moru and springing erect.

Chab's chest heaved in anger. "Half-Man," he cried, "you speak with a lying tongue. Friends," he cried to the others, "if you are still my friends and have not been turned against me by this ugly creature's lies, drive Moru back to where he came from!"

But the animals did not move. They were under the spell of Moru. So Chab knew that only one thing could break that spell. He must fight with Moru and destroy him. At the same time he knew that no jungle creature had ever fought with Moru and escaped with his life.

Moru must have known what Chab was thinking, for he attacked first.

If ever Chab needed all his strength, he needed it now. The hoofs of the Half-Man lashed out at him, and the hairy arms of the Half-Man clutched him in a death-like grasp.

But Chab was a human. He had brains as well as physical strength. He let his body remain limp for a second, then suddenly drew a deep breath that expanded his chest a full five inches! Moru's hold was broken, he stumbled back in surprise. Then with a movement that was as swift as lightning, Chab whipped from about his waist a long coil of rope made of strong vines—the same rope he had used in freeing Wamos. With quick movements faster than the eye could see, he entwined Moru's neck, jerked the coil beneath Moru's armpits, and brought the Half-Man to the ground with a heavy thud.

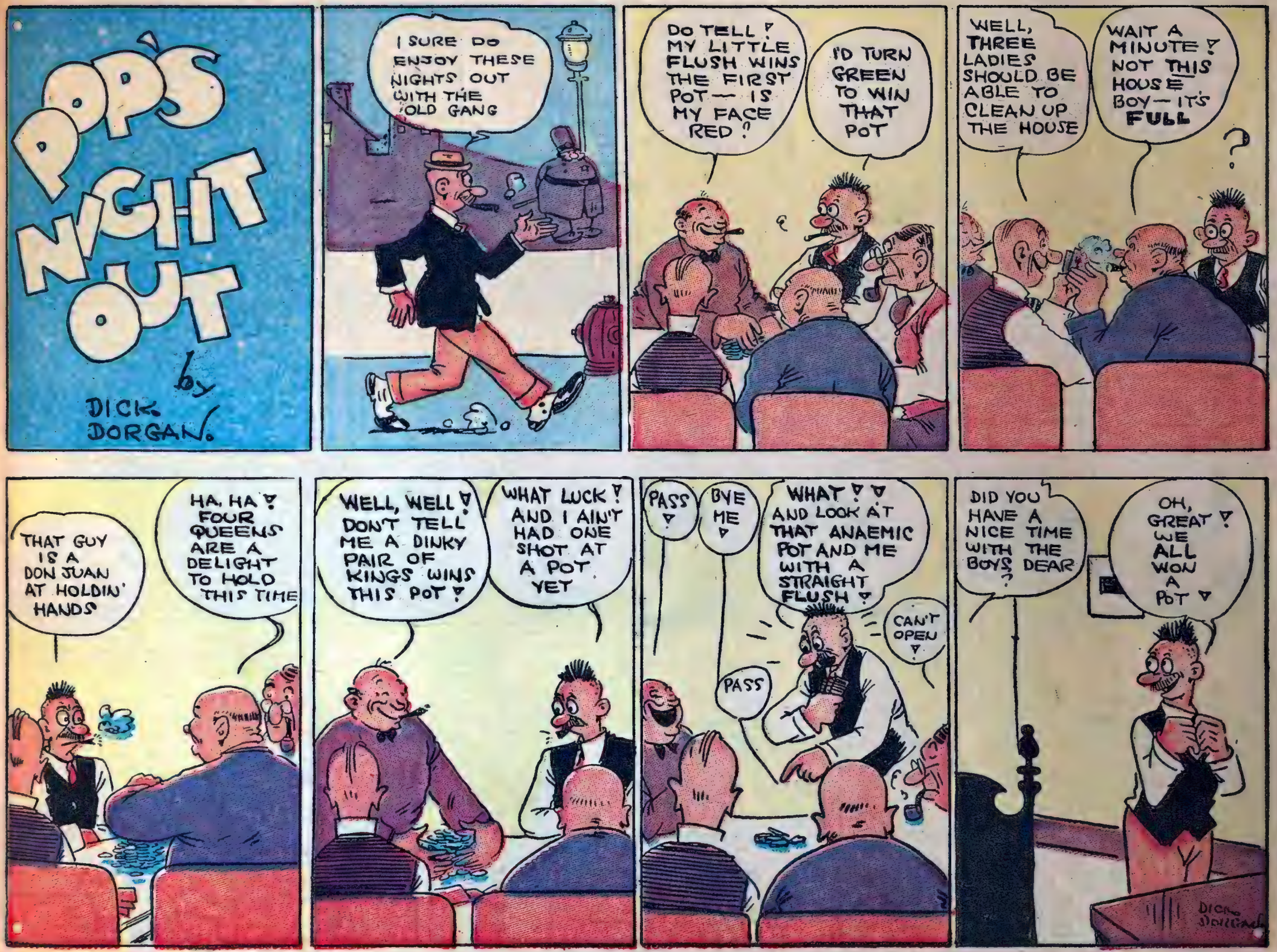
"Suli, help!" Moru cried out to the leopard, and the leopard, still under the Half-Man's spell, sprang. But Tembo, the elephant, went into action and tromped the leopard into the ground.

The haunches and hoofs of Moru stopped kicking, his face grew blacker and his eyeballs popped. Then Chab rose and placed one foot upon his foe, shouting out his victory. Moru was dead, and the Half-Man would trouble the jungle-dwellers no more.

Then Chab said to all the animals in a gentler voice:

"I hope you have learned a lesson. Moru said that I wanted to make you slaves. You should have known by that time that it was Moru who wanted to make you slaves, for the Half-Men always accuse others of wanting to do the thing they mean to do. Moru's spell is broken."

Again Chab lifted his cry of victory, then sprang into the trees and was off and away, with the animals, his friends once more, loping along beneath him.


POP'S NIGHT OUT
by DICK DORGAN.
I SURE DO ENJOY THESE NIGHTS OUT WITH THE OLD GANG
DO TELL ? MY LITTLE FLUSH WINS THE FIRST POT — IS MY FACE RED ?
I'D TURN GREEN TO WIN THAT POT
WELL, THREE LADIES SHOULD BE ABLE TO CLEAN UP THE HOUSE
WAIT A MINUTE ? NOT THIS HOUSE BOY — IT'S FULL
THAT GUY IS A DON JUAN AT HOLDIN' HANDS
HA, HA ? FOUR QUEENS ARE A DELIGHT TO HOLD THIS TIME
WELL, WELL ? DON'T TELL ME A DINKY PAIR OF KINGS WINS THIS POT ?
WHAT LUCK ? AND I AIN'T HAD ONE SHOT AT A POT YET
PASS ?
BYE ME ?
WHAT ? ? AND LOOK AT THAT ANAEMIC POT AND ME WITH A STRAIGHT FLUSH ?
CAN'T OPEN ?
PASS
DID YOU HAVE A NICE TIME WITH THE BOYS DEAR ?
OH, GREAT ? WE ALL WON A POT ?
DICK DORGAN

POP'S NIGHT OUT
by
DICK. DORGAN.
WELL, DEAR. I HOPE YOU WIN TONIGHT FOR A CHANGE
WHAT D'YE MEAN - FOR A CHANGE? I WIN - I'LL PROVE IT TO YA - I'LL GIVE YA HALF THE WINNIN'S TONIGHT - I FEEL EXTRA LUCKY
GOSH, I HOPE I WIN - IF I DROPPED A FIVE SPOT IN HER LAP SHE'D THINK I WAS A WIZARD
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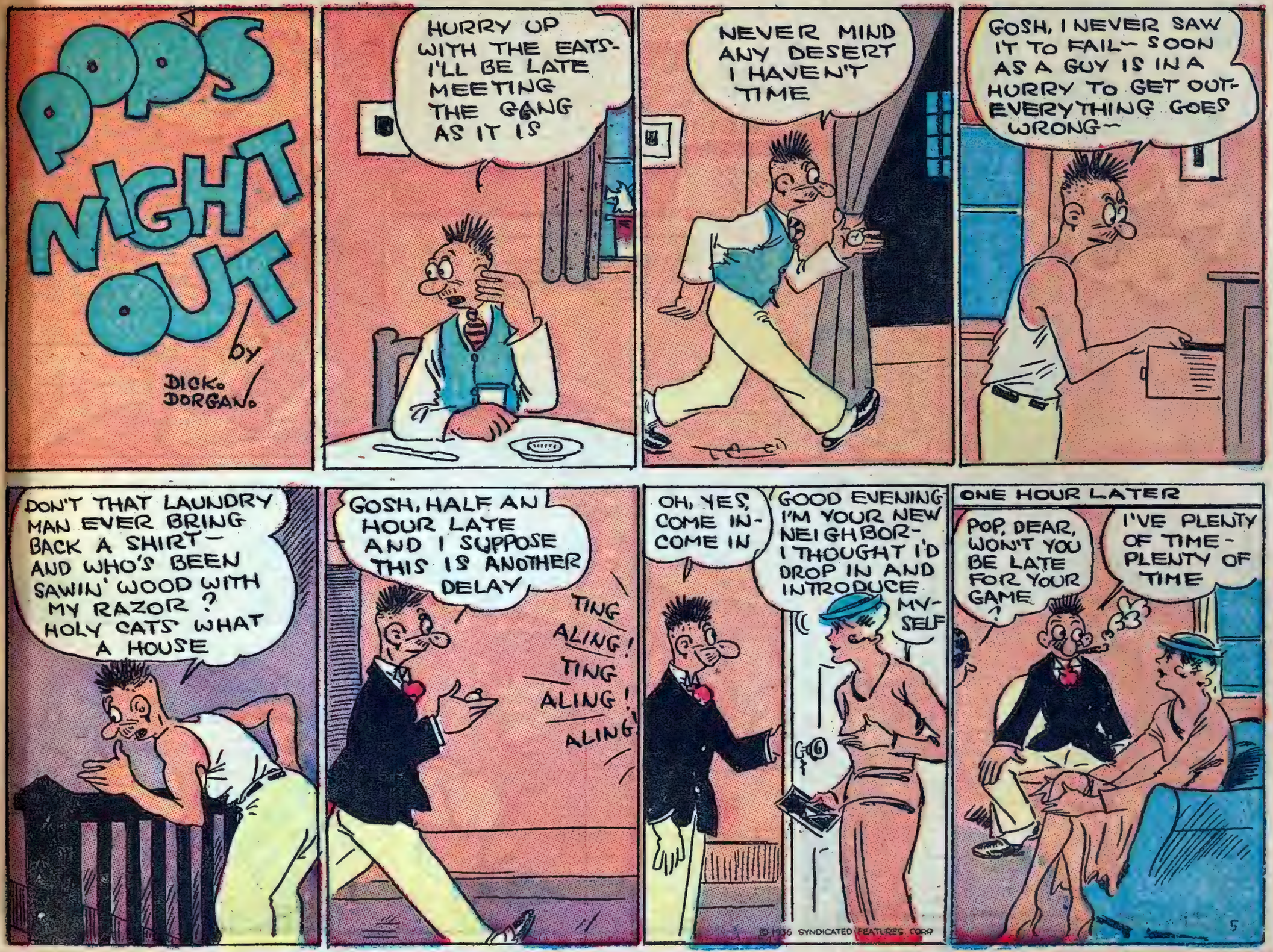
HA, HA! ANY OTHER GAMES, YOU BOYS KNOW?
SAY, ARE YOU REPRESENTIN A COLLECTION AGENCY?
GOSH, WHAT LUCK!
IF I SAW TWO OF A KIND I'D THINK I WAS SEEIN' DOUBLE
OH, DO, RE - MI - COME PAY ME
THERE IS MY TEN BUCKS
WHAT A MAN -
HE'S TH' ONLY WINNER
OH, BOY, WHAT A WINNING! 60 BUCKS - WOW!! I THINK I BETTER CUT IT DOWN AND TELL TH' WIFE I ONLY WON $25
STICK 'EM UP BO - AND SHELL OUT
SCRAM - YA SAP - YA LUCKY I DIDN'T BUMP YA OFF
AW! LISTEN -
POP DEAR - DID YOU WIN?
NO DEAR - I JUST BROKE EVEN

POP'S NIGHT OUT
by DICK DORGAN
SAY, THEY TELL ME YOU WERE HOT STUFF OUT HERE LAST WEEK—IS THAT SO?
OH, I HIT A FEW ON THE NOSE, THAT'S ALL
I'LL LAY YOU TEN BUCKS YOU DON'T GET A PAR THREE ON THIS SHORT HOLE
OKAY! I'M PRETTY LUCKY ON THIS HOLE
OW!
IT'S IN
PLUNK
THANKS OLD TOP, FOR THE ASSIST—HERE'S A FIVE SPOT FOR YOUR TROUBLE
3

POP'S NIGHT OUT
by
DICK DORGAN
WHAT A PERFECT DAY FOR GOLF
PERFECT ! EMPEROR JONES COULDN'T DO BETTER
LOOKIT THAT ONE- STRAIGHT AS A STRING
© 1936 SYNDICATED FEATURES CORP
YOU GOT A BIRDIE ON THIS ONE
YES, SIR, THAT'S ONE UNDER PAR TO START
IT'S A GIFT,
WOW ! ANOTHER BIRDIE
TWO MORE INCHES AND YOU'DA HAD AN EAGLE ON THAT HOLE
A PERFECT DAY FOR ME, PAL, I FINALLY BROKE A HUNDRED
AND WIN TWO BUCKS
YOO, HOO ! I HAD A WONDERFUL DAY, DEAR — I SHOT FOUR BIRDIES, AND JUST MISSED AN EAGLE
LAND'S SAKE ! DON'T YOU KNOW WE'RE HAVING TWO DUCKS FOR DINNER !


POPS NIGHT OUT
BY DICK DORGAN
HURRY UP WITH THE EATS- I'LL BE LATE MEETING THE GANG AS IT IS
NEVER MIND ANY DESERT I HAVEN'T TIME
GOSH, I NEVER SAW IT TO FAIL~ SOON AS A GUY IS IN A HURRY TO GET OUT- EVERYTHING GOES WRONG~
DON'T THAT LAUNDRY MAN EVER BRING BACK A SHIRT— AND WHO'S BEEN SAWIN' WOOD WITH MY RAZOR ? HOLY CATS WHAT A HOUSE
GOSH, HALF AN HOUR LATE AND I SUPPOSE THIS IS ANOTHER DELAY
TING ALING! TING ALING! ALING!
OH, YES, COME IN- COME IN
GOOD EVENING I'M YOUR NEW NEIGHBOR- I THOUGHT I'D DROP IN AND INTRODUCE MY- SELF
© 1936 SYNDICATED FEATURES CORP
ONE HOUR LATER
POP, DEAR, WON'T YOU BE LATE FOR YOUR GAME ?
I'VE PLENTY OF TIME - PLENTY OF TIME
5

POP'S NIGHT OUT
by DICK DORGAN
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BOY, OH, BOY, BUT THIS LITTLE OLD BUGGY CAN GET ALONG IN A BIG HURRY WHEN YOU WANT HER TO
HEY, YOU, PULL OVER THERE
YOU DON'T HAPPEN TO BE IN A RACE DO YOU ?
OH, NO, OFFICER
WELL, YOU WERE ONLY GOIN' FIFTY
FIFTY HA-HA-HA- THIS OLD CAN COULDN'T GO FIFTY DOWN HILL-
YEAH WELL, MY SPEEDOMETER SHOWED YOU WAS GOIN' FIFTY
YOUR SPEEDO-METER MUST BE RUNNING ON DAY-LIGHT SAVIN' TIME
WELL, YOURS MUST BE ONE OF THEM SLOW MOTION THINGS — TELL IT TO THE JUDGE

POP'S NIGHT OUT
by DICK DORGAN
?
OW!
G-R-R-
YEOW!!!
G-R-R-
G-R-R-
COME, PANSY — HAS THE MAN BEEN PLAYING NICE WITH YOU H'M?
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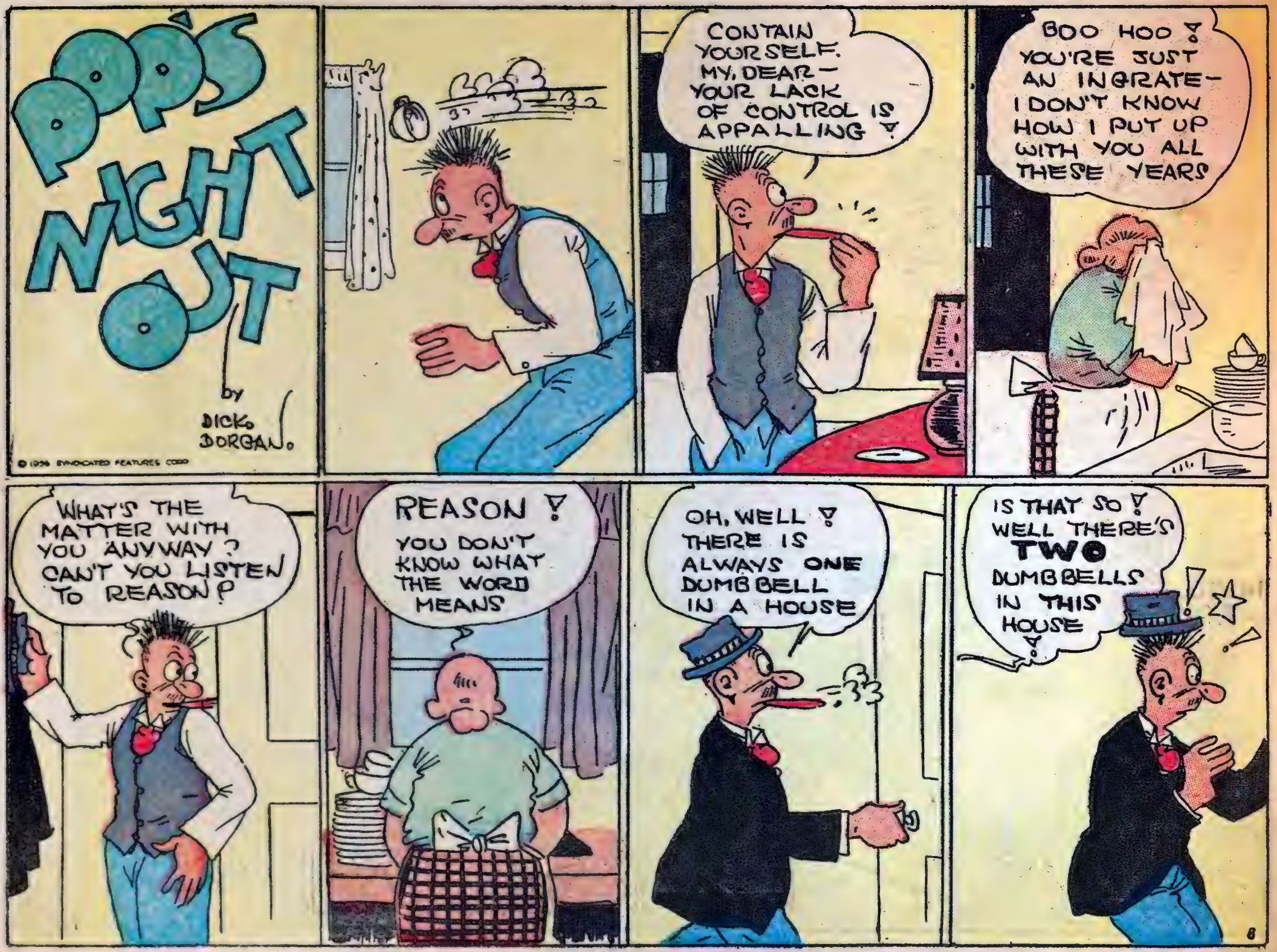
POP'S NIGHT OUT
by DICK DORGAN
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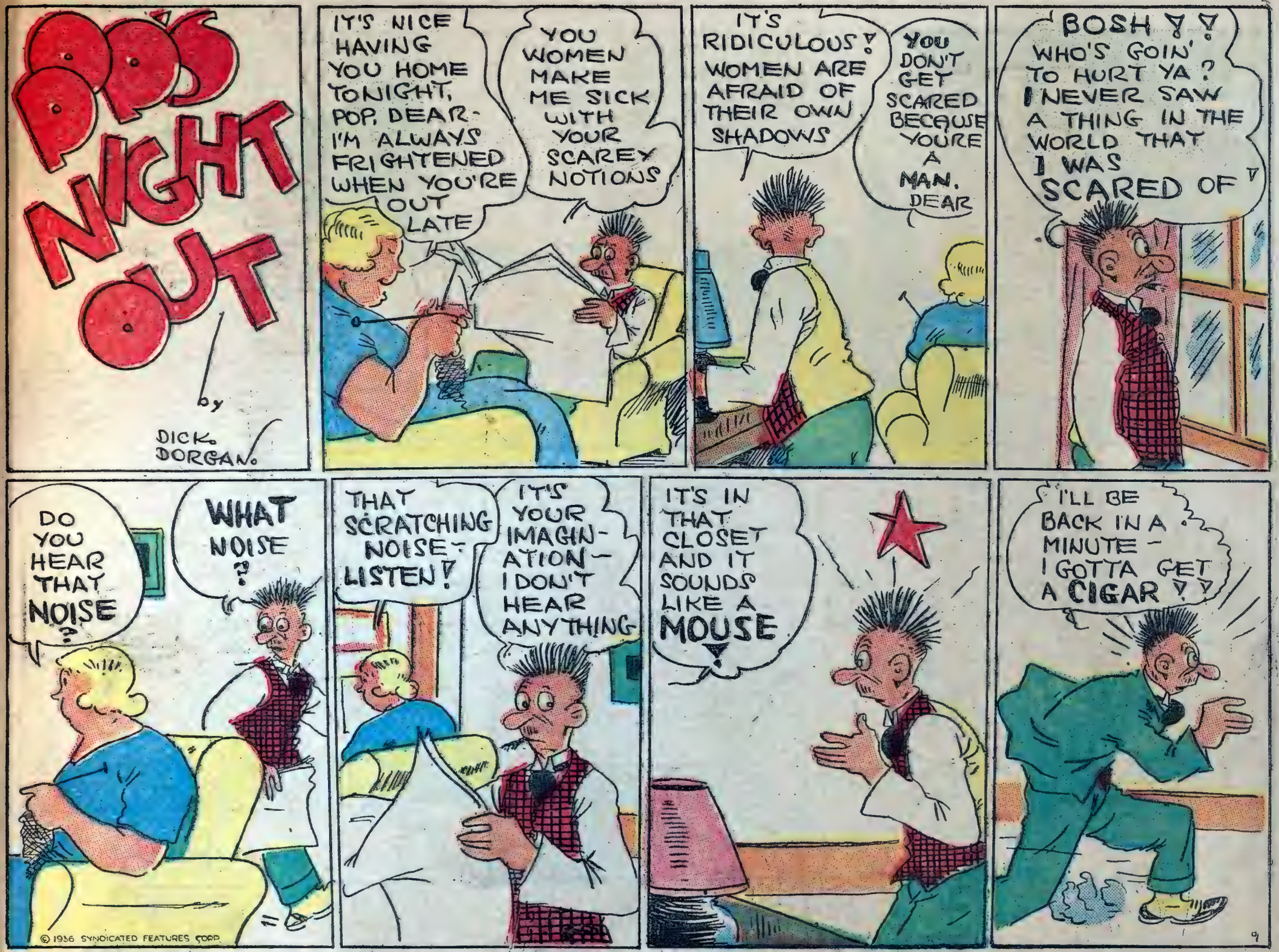
CONTAIN YOURSELF. MY, DEAR — YOUR LACK OF CONTROL IS APPALLING !
BOO HOO ! YOU'RE JUST AN INGRATE — I DON'T KNOW HOW I PUT UP WITH YOU ALL THESE YEARS
WHAT'S THE MATTER WITH YOU ANYWAY ? CAN'T YOU LISTEN TO REASON ?
REASON ! YOU DON'T KNOW WHAT THE WORD MEANS
OH, WELL ! THERE IS ALWAYS ONE DUMBBELL IN A HOUSE
IS THAT SO ! WELL THERE'S TWO DUMBBELLS IN THIS HOUSE !
8


POP'S NIGHT OUT
by DICK DORGAN.
IT'S NICE HAVING YOU HOME TONIGHT, POP, DEAR- I'M ALWAYS FRIGHTENED WHEN YOU'RE OUT LATE
YOU WOMEN MAKE ME SICK WITH YOUR SCAREY NOTIONS
IT'S RIDICULOUS! WOMEN ARE AFRAID OF THEIR OWN SHADOWS
YOU DON'T GET SCARED BECAUSE YOURE A MAN, DEAR
BOSH!! WHO'S GOIN' TO HURT YA? I NEVER SAW A THING IN THE WORLD THAT I WAS SCARED OF!
DO YOU HEAR THAT NOISE?
WHAT NOISE?
THAT SCRATCHING NOISE- LISTEN!
IT'S YOUR IMAGIN-ATION- I DON'T HEAR ANYTHING
IT'S IN THAT CLOSET AND IT SOUNDS LIKE A MOUSE!
I'LL BE BACK IN A MINUTE - I GOTTA GET A CIGAR!!
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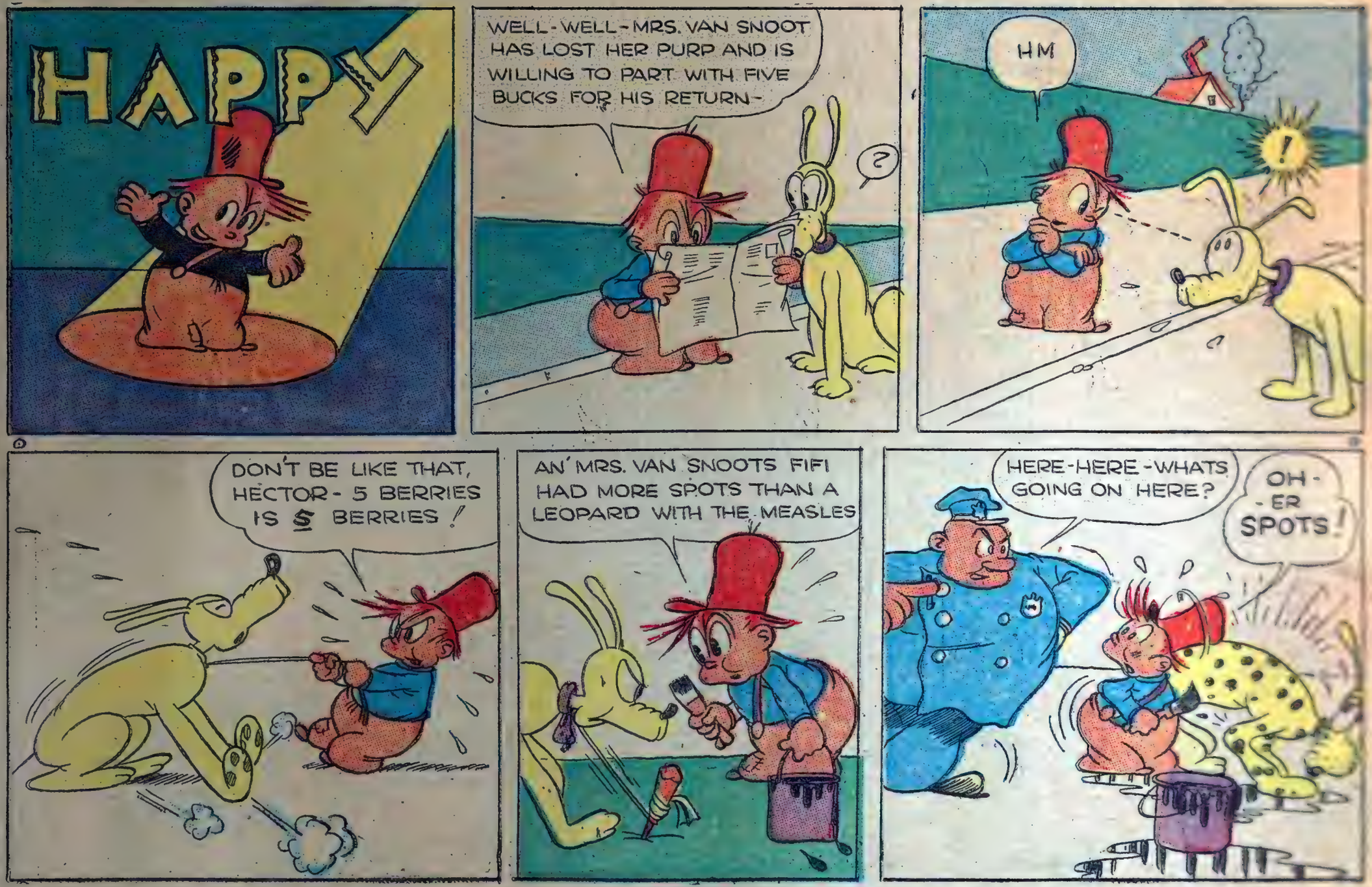
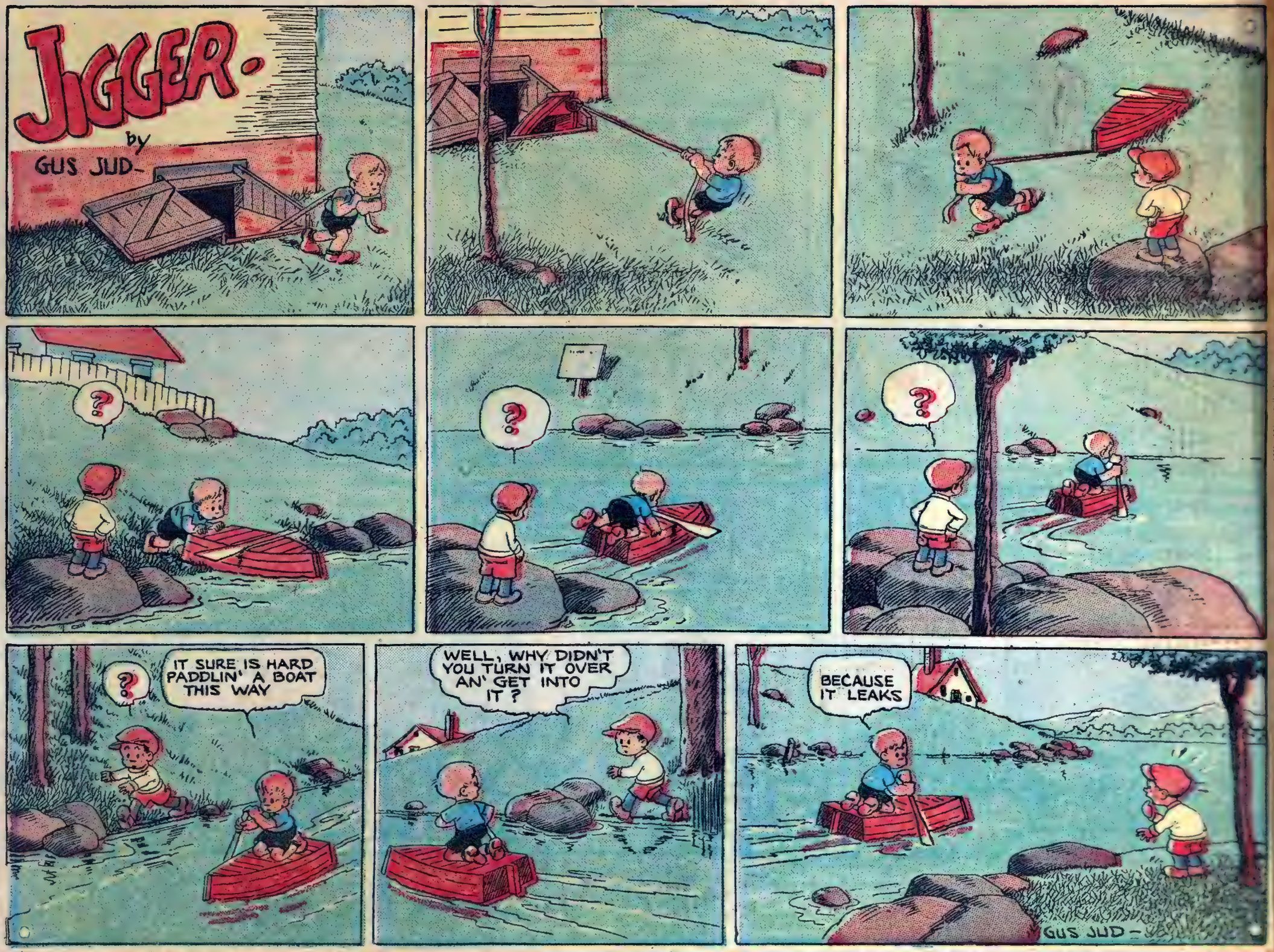
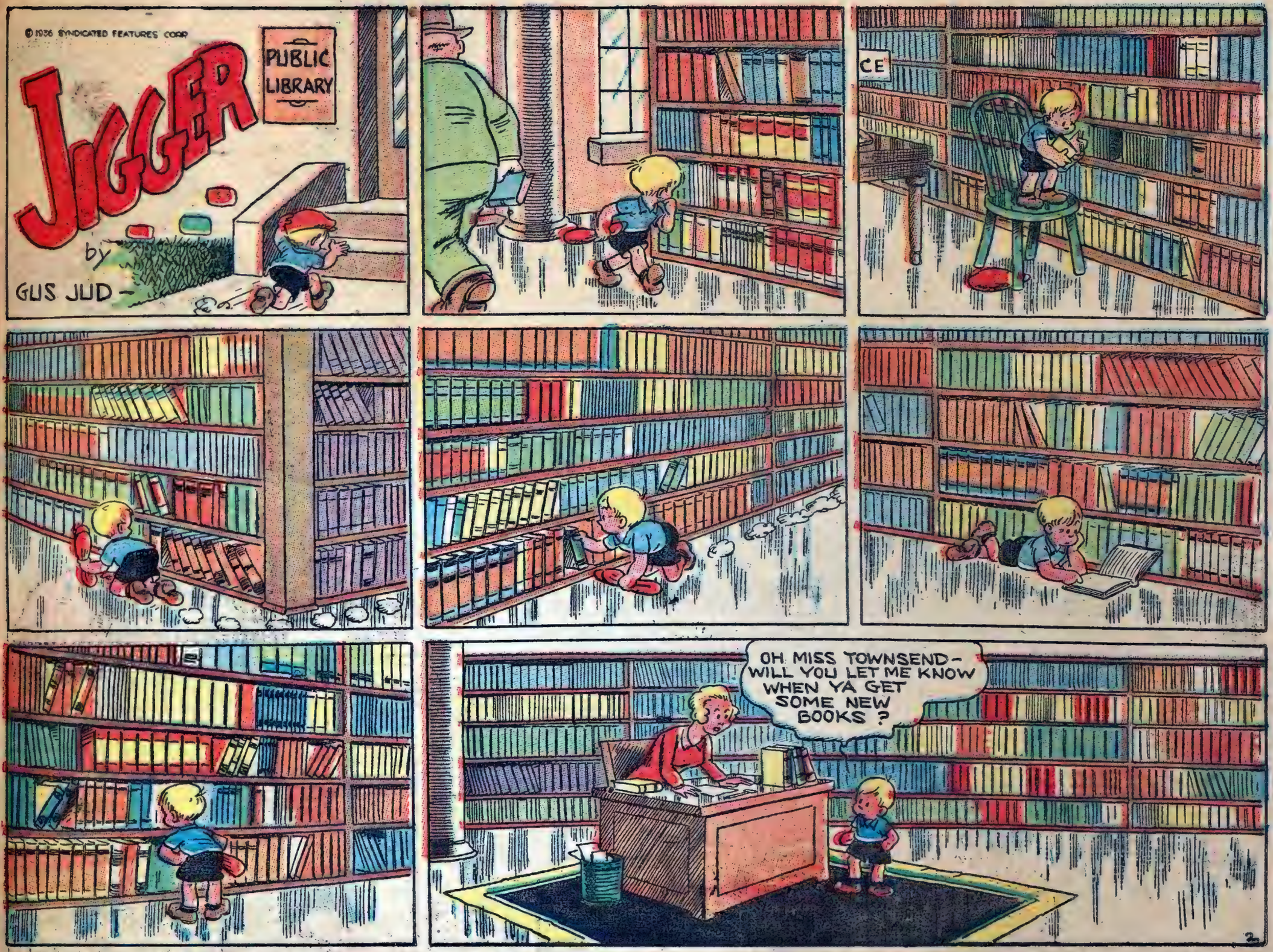
9


HAPPY
WELL-WELL-MRS. VAN SNOOT HAS LOST HER PURP AND IS WILLING TO PART WITH FIVE BUCKS FOR HIS RETURN-
?
HM
!
DON'T BE LIKE THAT, HECTOR-5 BERRIES IS $ BERRIES!
AN' MRS. VAN SNOOTS FIFI HAD MORE SPOTS THAN A LEOPARD WITH THE MEASLES
HERE-HERE-WHATS GOING ON HERE?
OH--ER SPOTS!

HECTOR WAS TERRIBLE DUSTY, MISTER CASSIDY- I'M SPRUCIN' HIM UP
I'VE HEARD OF MEN GOIN' TO JAIL FOR COUNTERFEITIN'
WHY HECTOR AND ME ARE GOING TO MAKE SOMEONE VERY HAPPY -
5¢
AH - THERE, FLUNKY - KINDLY TELL MRS. VAN SNOOT HER POOCH IS HERE IN PERSON - SPOTS AND ALL -
!
WHY - YOUNG MAN THIS ISN'T MY FIFI -
HE ISN'T? ARE YOU INSINUATING THERE'S SKULLDUGGERY ABOUT?
WHY, THIS DOG IS TWICE THE SIZE OF MY FIFI AND BESIDES HE'S BEEN FRESHLY PAINTED!
WELL - YA GOTTA ADMIT WE'RE GIVIN' YOU YER MONEY'S WORTH
SWISH
PLOP


JIGGER
by
GUS JUD
?
?
?
IT SURE IS HARD PADDLIN' A BOAT THIS WAY
?
WELL, WHY DIDN'T YOU TURN IT OVER AN' GET INTO IT ?
BECAUSE IT LEAKS
GUS JUD

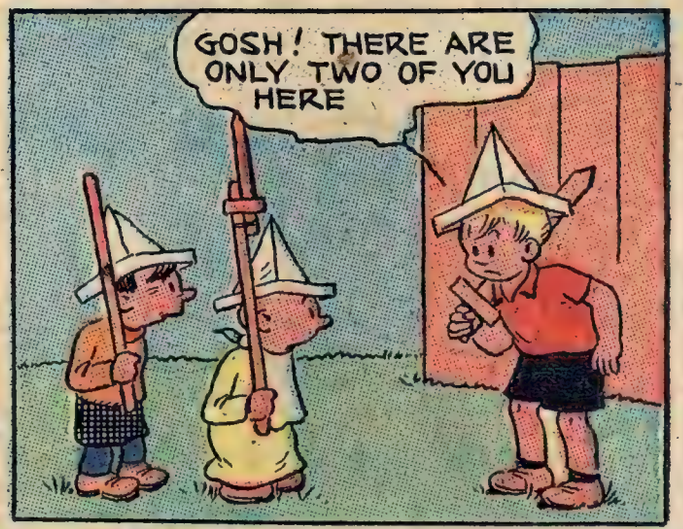

© 1936 SYNDICATED FEATURES CORP
JIGGER
by
GUS JUD
PUBLIC LIBRARY
CE
OH MISS TOWNSEND - WILL YOU LET ME KNOW WHEN YA GET SOME NEW BOOKS ?

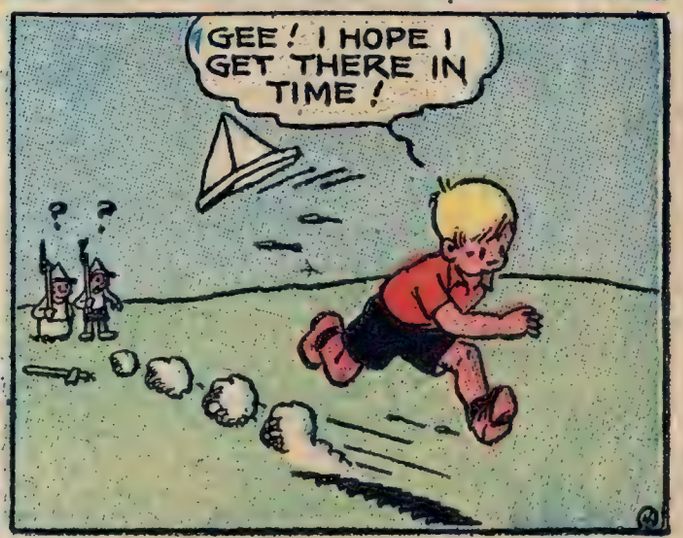
JIGGER.
by
GUS JUD-
OH, THANK YOU, JIGGER!
HE LOVES ME, HE LOVES ME NOT - HE LOVES ME, HE LOVES ME NOT - HE -
-LOVES ME, HE LOVES ME NOT!
!
FLORIST
SAY IT WITH FLOWERS

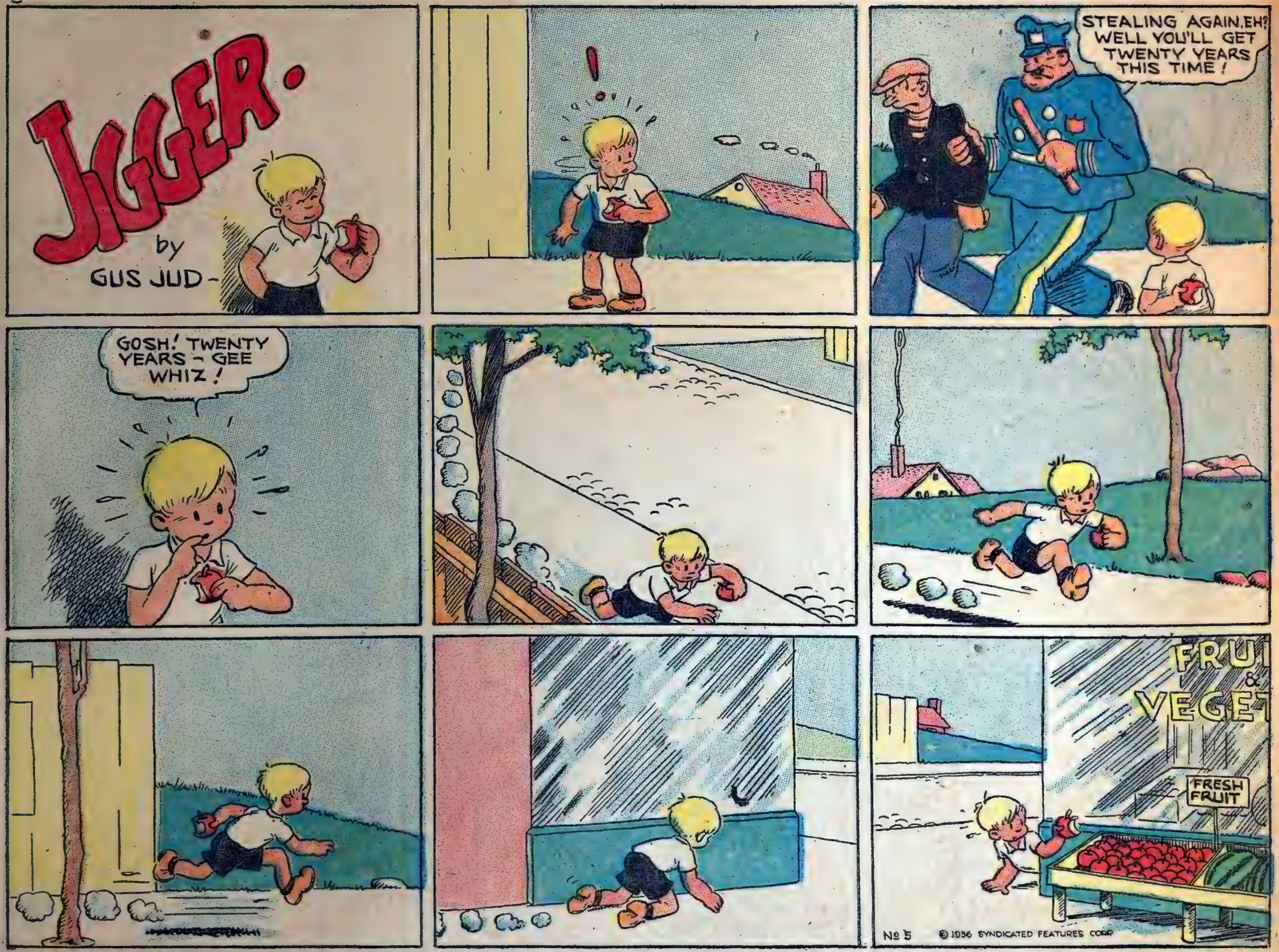
JIGGER.

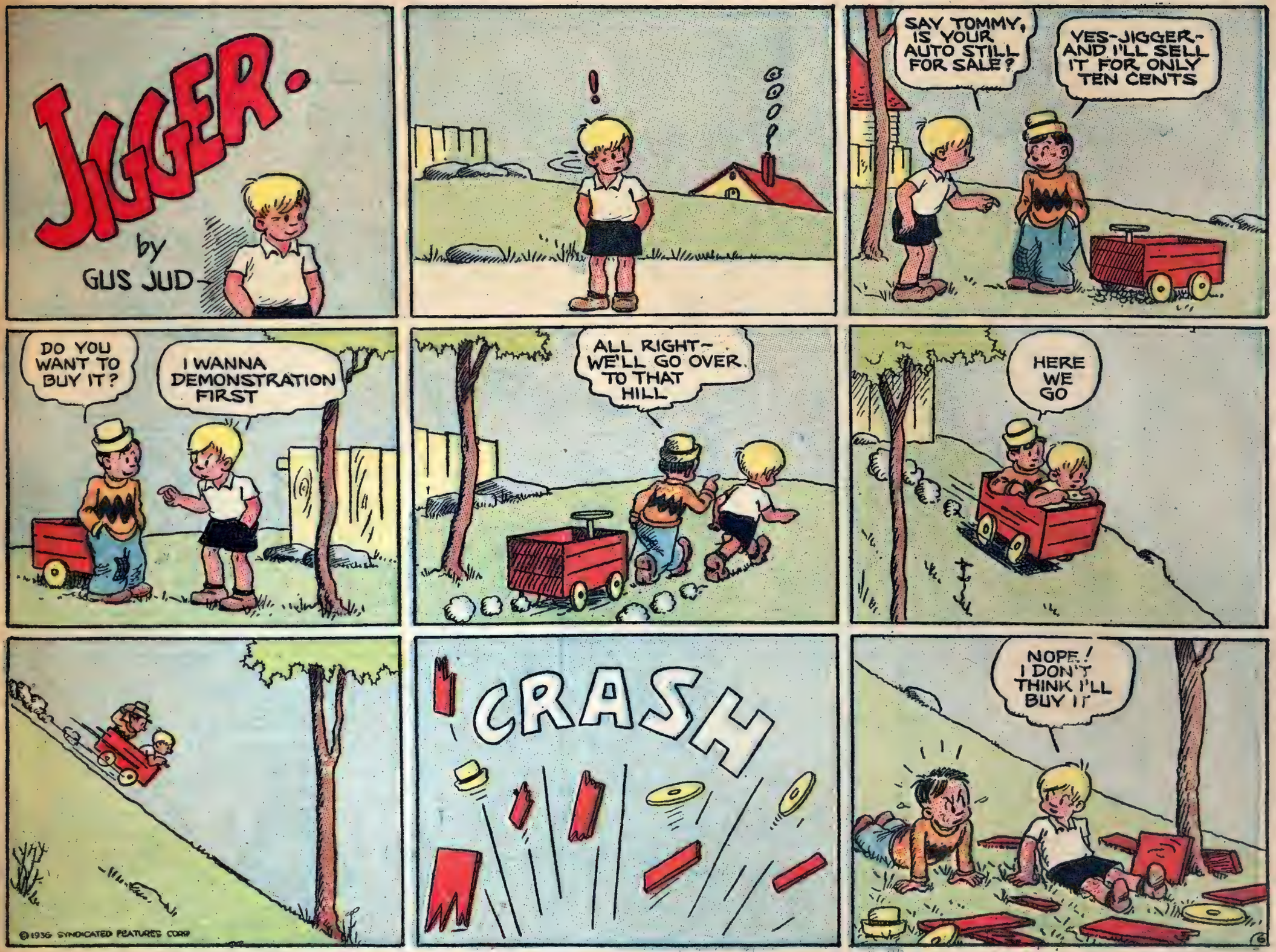
by

GUS JUD-






JIGGER.
by
GUS JUD -
!
STEALING AGAIN, EH? WELL YOU'LL GET TWENTY YEARS THIS TIME!
GOSH! TWENTY YEARS - GEE WHIZ!
FRU
&
VEGE
FRESH FRUIT
№ 5
© 1936 SYNDICATED FEATURES CORP


JIGGER
by
GUS JUD
!
SAY TOMMY, IS YOUR AUTO STILL FOR SALE?
YES-JIGGER- AND I'LL SELL IT FOR ONLY TEN CENTS
DO YOU WANT TO BUY IT?
I WANNA DEMONSTRATION FIRST
ALL RIGHT- WE'LL GO OVER TO THAT HILL
HERE WE GO
CRASH
NOPE! I DON'T THINK I'LL BUY IT
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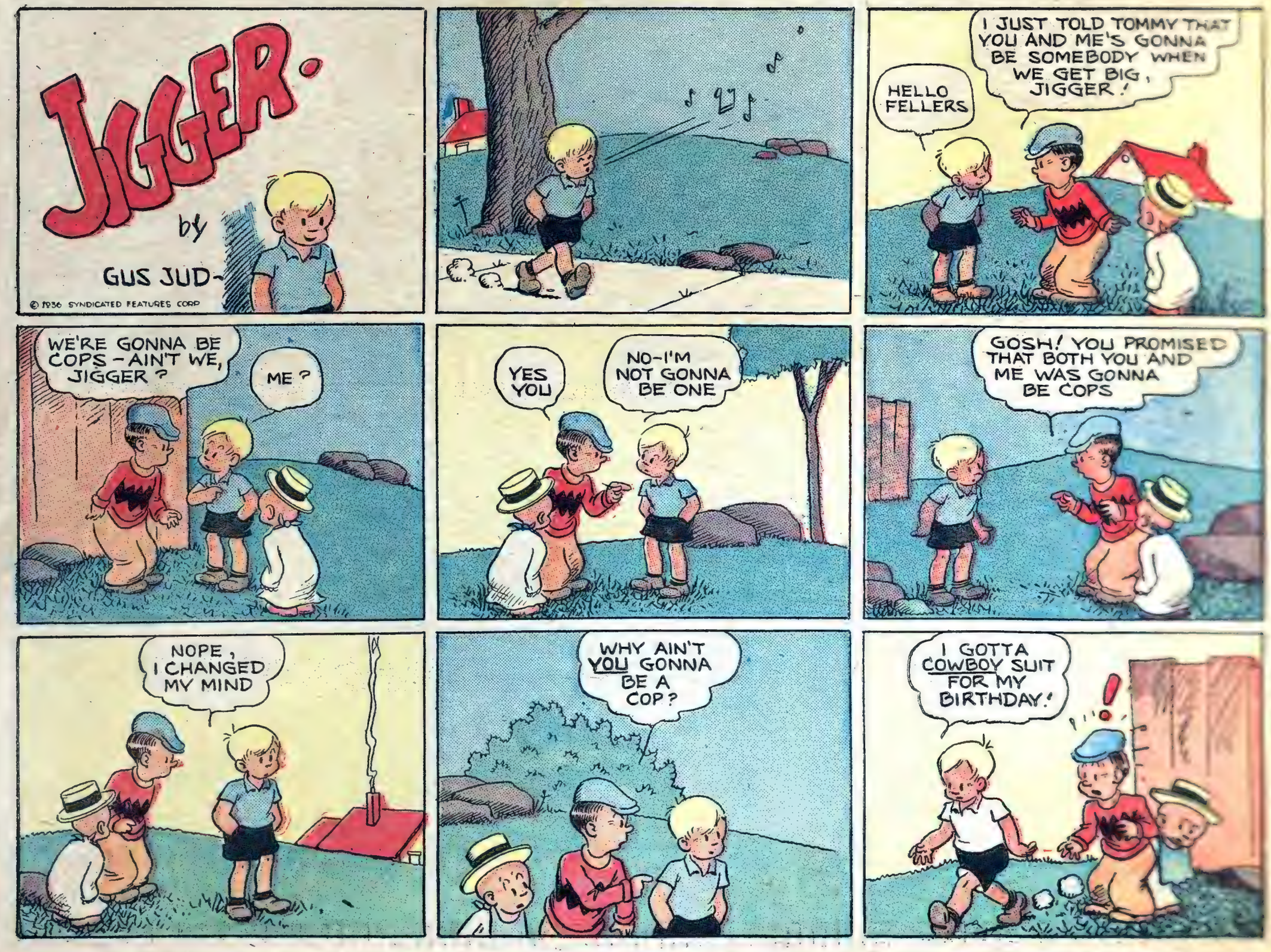
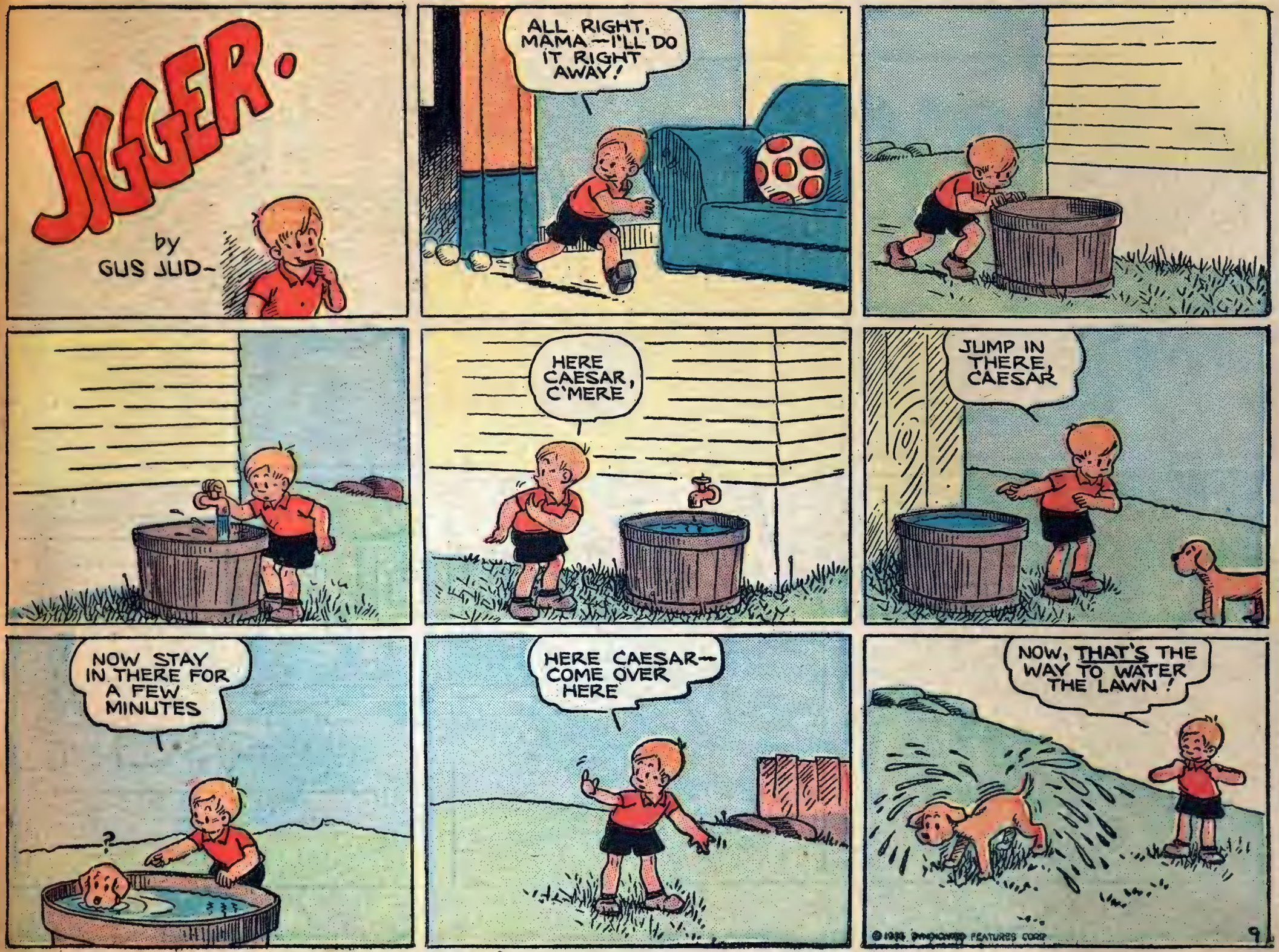

JIGGER
by
GUS JUD-
© 1936 SYNDICATED FEATURES CORP
HELLO FELLERS
I JUST TOLD TOMMY THAT YOU AND ME'S GONNA BE SOMEBODY WHEN WE GET BIG, JIGGER!
WE'RE GONNA BE COPS - AIN'T WE, JIGGER?
ME?
YES YOU
NO-I'M NOT GONNA BE ONE
GOSH! YOU PROMISED THAT BOTH YOU AND ME WAS GONNA BE COPS
NOPE, I CHANGED MY MIND
WHY AIN'T YOU GONNA BE A COP?
I GOTTA COWBOY SUIT FOR MY BIRTHDAY!


JIGGER
by
GUS JUD-
ALL RIGHT, MAMA—I'LL DO IT RIGHT AWAY!
HERE CAESAR, C'MERE
JUMP IN THERE, CAESAR
NOW STAY IN THERE FOR A FEW MINUTES
?
HERE CAESAR—COME OVER HERE
NOW, THAT'S THE WAY TO WATER THE LAWN!
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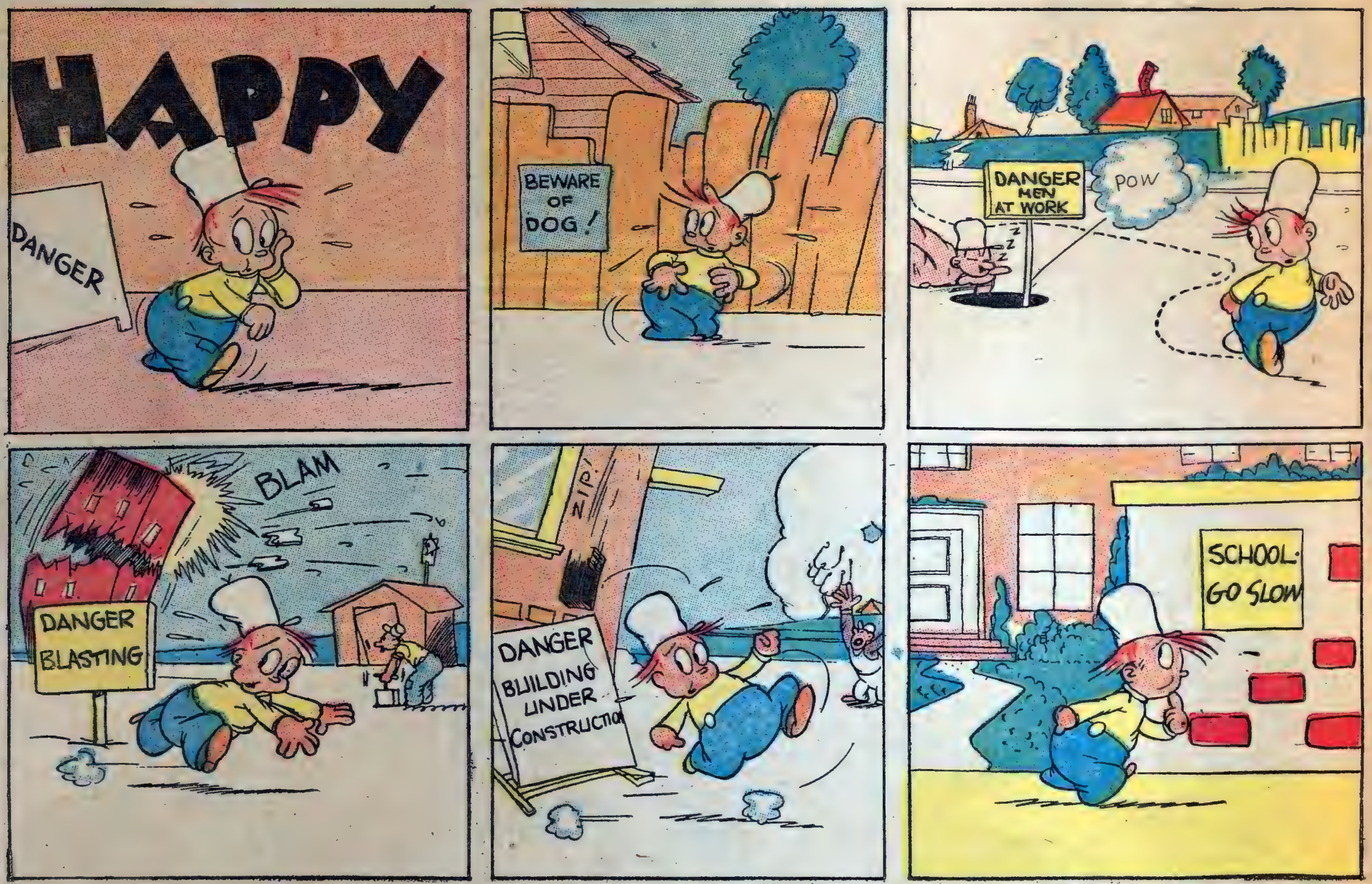
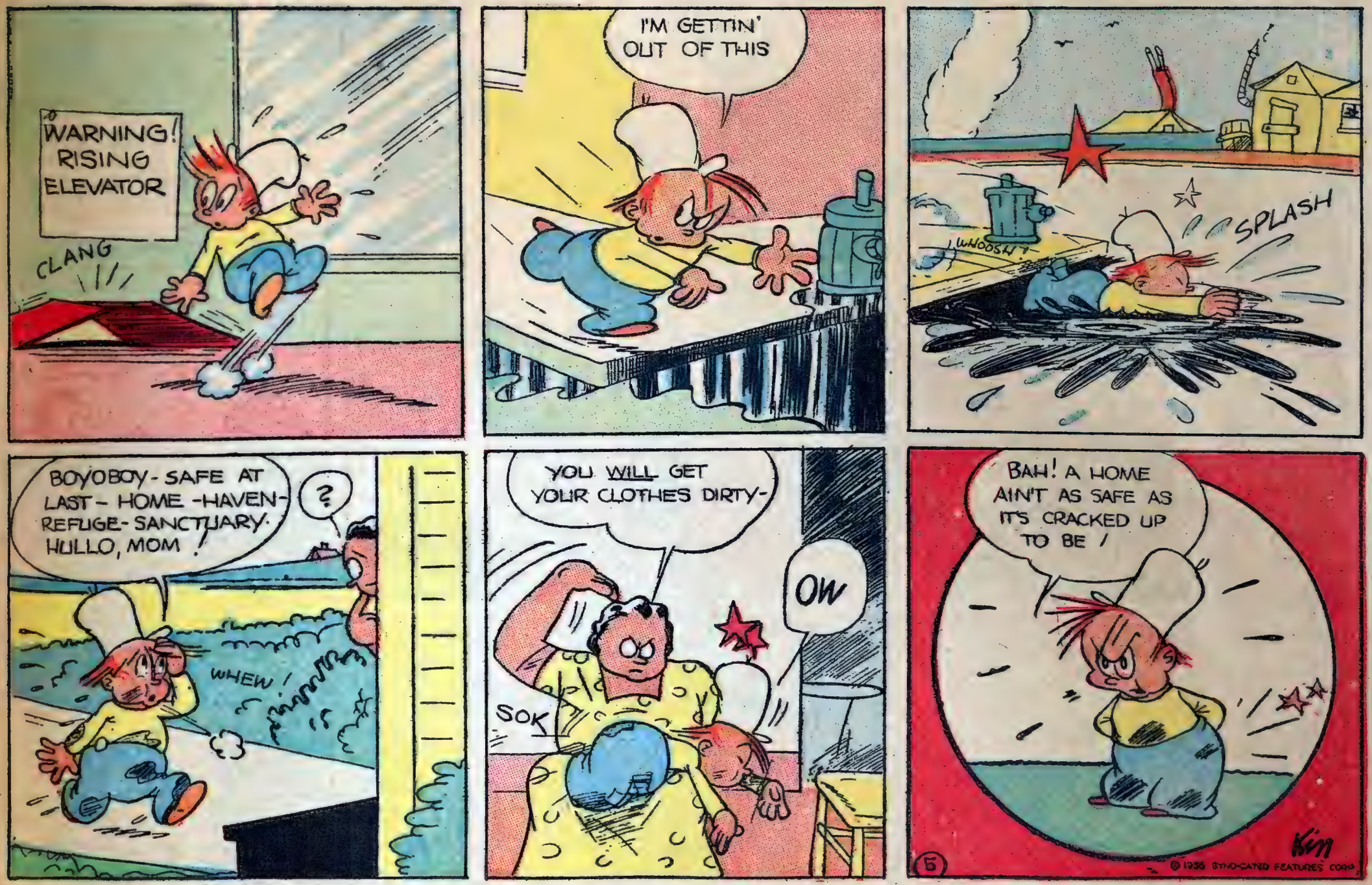
9


HAPPY
DANGER
BEWARE OF DOG!
DANGER MEN AT WORK
POW
BLAM
DANGER BLASTING
ZIP!
DANGER BUILDING UNDER CONSTRUCTION
SCHOOL GO SLOW


WARNING! RISING ELEVATOR
CLANG
I'M GETTIN' OUT OF THIS
WHOOSH!
SPLASH
BOYOBOY - SAFE AT LAST - HOME - HAVEN - REFUGE - SANCTUARY. HULLO, MOM!
?
WHEW!
YOU WILL GET YOUR CLOTHES DIRTY -
OW
SOK
BAH! A HOME AIN'T AS SAFE AS IT'S CRACKED UP TO BE!
Kin
© 1936 BYNO-CATED FEATURES CORP.

THE JAMMS
HERE'S BREAKFAST JIM!
CAN'T WAIT! I JUST HEARD TH' 7-48 WHISTLE!
G'BYE! I'LL KISS YOU WHEN I GET HOME!
LOOK DADDY! I GOT A WHISTLE SOUNDS JUST LIKE TH' 7 48
WHAT!?
JUNIOR! NEVER BLOW THAT IN THE MORNING! IT MAKES DADDY NERVOUS!
OK YOU BLOW IT
LOOK AT THIS HOUSE! HAT RACK KNOCKED DOWN! PAJAMAS ON THE HALL FLOOR — NEWS PAPERS — CIGAR BUTTS!!
THERE'S JIM JAMMS FOR YOU! I'M GOING TO LEAVE THIS MESS LIKE THIS SO HE CAN SEE IT TONIGHT!
HELLO, DEAR — I JUST POPPED IN TO TELL YOU ABOUT SHOPPING
OH! I MUST EXPLAIN WHY MY HOUSE IS LIKE THIS —
BUT LISTEN! I'M LEAVING MY HOUSE LIKE THIS TO SHOW TO —
NO NO! DON'T EXPLAIN, DEAR I KNOW HOW IT IS — I MUST RUN ON
SHE WAS SITTING READING AND HER HOUSE LIKE A PIG PEN — IF YOU DON'T BELIEVE IT RUN IN AND SEE!
I'LL GO OVER THERE RIGHT NOW!
I COULD DIVORCE YOU! I LEFT THIS MESS OF YOURS FOR YOU TO SEE AND EVERY WOMAN IN TOWN HAS BEEN HERE!
WHAT MESS? LOOKS SAME AS USUAL — DOESN'T IT?

THE JAMMS
YOO HOO! I'M HOME! HUNGRY AS A WOLF! HEY! IS ANYBODY HOME?
NOBODY HOME! NO DINNER READY! WHEN SHE COMES I'LL GIVE HER ONE SWELL CALL-DOWN!
BOY! THIS IS MY CHANCE TO GET INDIGNANT! IT'LL MAKE UP FOR SOME OF THE STUFF SHE'S GOT ON ME!
WHERE CAN SHE -- GOOD HEAVENS! I WAS TO MEET HER AND THE SMYTHES DOWN TOWN!
IT'S TOO LATE NOW!! WHAT TO DO!? I MUST HAVE AN ALIBI!
THERE'S THE PHONE! I MUST NOT ANSWER IT! THAT'D BE FATAL!
R-R-R
I'VE GOT IT! THIS OLD SHEET WILL MAKE SWELL BANDAGES!
IT'S LUCKY I HAD THIS OLD CRUTCH! I HEAR 'EM COMING!
OH! IF WE FIND HIM! GR-RR-
WHY, LOVEY!
I DUNNO HOW IT HAPPENED!
I KNEW YOU WOULD NEVER HIT A CRIPPLE!
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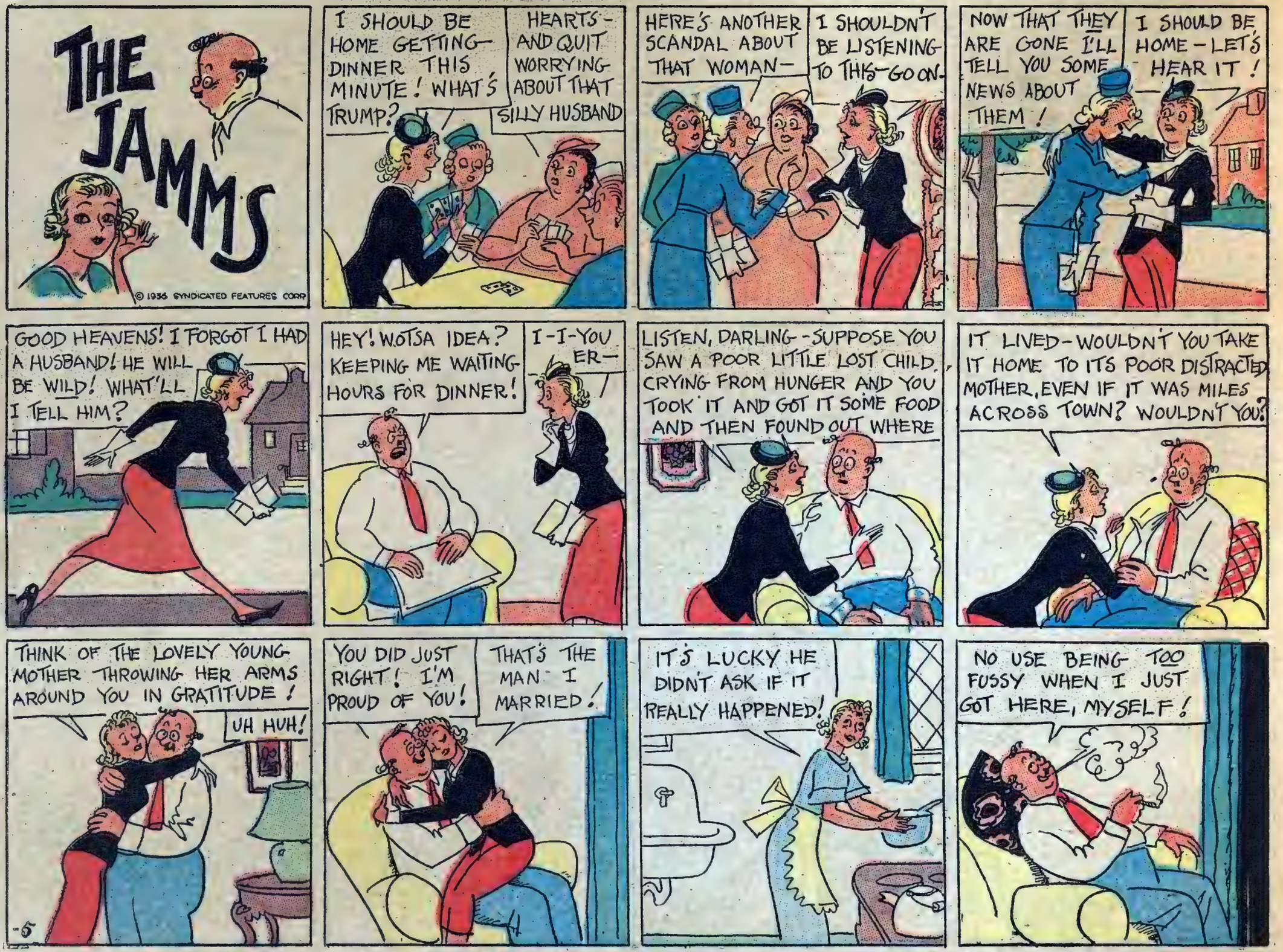
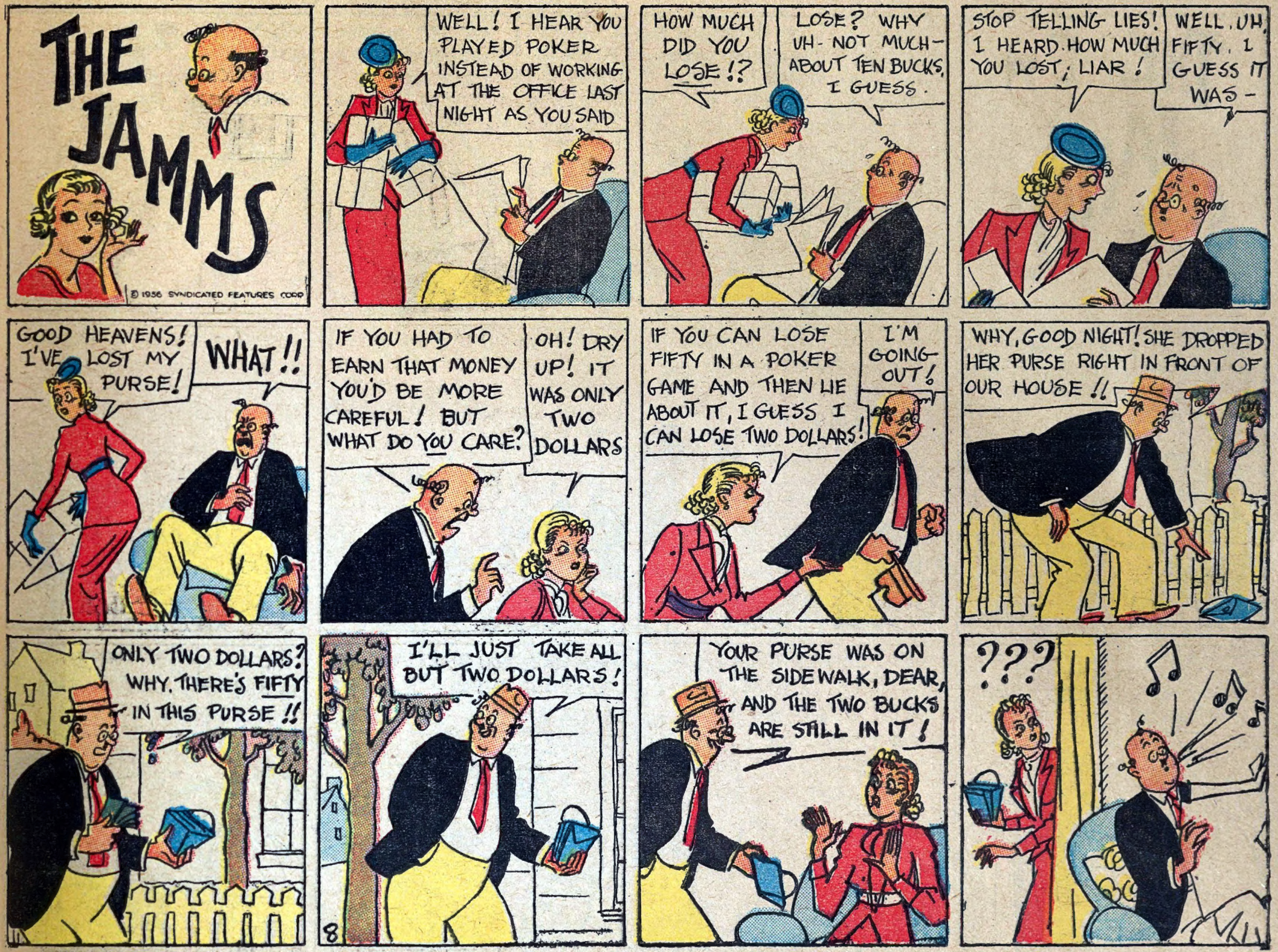
THE JAMMS
© 1936 SYNDICATED FEATURES CORP
I DON'T KNOW HOW YOU MANAGE YOUR WIFE, BUT I SHOW MINE I'M THE BOSS!
TREAT 'EM ROUGH, EH, ED?
YEP. IF YOU WANT YOUR WIFE TO LOVE AND RESPECT YOU GIVE HER TH'OLD CAVE-MAN STUFF! THEY EAT IT UP!
THANKS, ED!
EDDIE KNOWS HIS ONIONS! I HATE TO BE BRUTAL WITH MY HONEY-BUT SHE'S GOT TO LEARN!
SHE MAY BE SHOCKED AT MY BEING-MASTERFUL AND TOUGH BUT SHE WILL RESPECT ME
IS THAT THE GROCER BOY? WIPE YOUR FEET!
IT'S THE HEAD OF THE HOUSE AND I WON'T WIPE MY FEET! GET THAT?
I DON'T TAKE ORDERS HERE - I GIVE 'EM! UNDERSTAND?
WELL, HOW CUTE! WHERE DID YOU GET THIS ACT?
I'M NOT FOOLING! I WANT YOU TO UNDERSTAND I'M BOSS HERE!
WOOF! WHAT A BIG BAD WOLF! SAY SOME MORE!
LISTEN! I DON'T WANT TO STRIKE YOU BUT I MUST HAVE RESPECT!
NEVER HAVE YOU BEEN SO F-FUNNY!
OF COURSE WE'LL PLAY YOU'RE BOSS! PULL DOWN YOUR SHIRT, BIG CHIEF!
OH, PSHAW- BE SERIOUS WILL YA-
LISTEN, CHIEF - THE MAN NEXT DOOR WAS RUDE TO ME - GO SOCK HIM, WILL YOU, BRUTE?
AW, CUT IT OUT WILL YA HONEY?
I'M GLAD MY CAVE MAN DIDN'T BEAT ME UP - YOU BIG-TOUGHY YOU!
SAY - FORGET IT, NOW WILL YOU - I'M TRYING TO READ
CRAWFORD

THE JAMMS
HELLO, DEAR-MAY I LEAVE JACKIE TO PLAY WITH JUNIOR WHILE I SHOP?
OH! WE'D LOVE IT!
LOOK, JUNIOR! JACKIE HAS COME TO PLAY WITH YOU, DARLING
BLAH!
RAZBERRY
JACKIE IS HERE—I HOPE HE AND JUNIOR WONT FIGHT—PLEASE WATCH THEM
LET'EM FIGHT—IT'S GOOD FOR 'EM
GET YOUR MITTS OFF THAT TOY TRUCK! IT'S MINE!
NERTS TO YOU! I'M YOUR GUEST, AINT I?
I'LL SOCK YOU WITH THIS HERE LOCOMOTIVE!
OH! THEY'RE AT IT! JIM! QUICK!
PLEASE GO STOP THEM! THEY'RE ACTING LIKE LITTLE RUFFIANS!
NOPE. LET 'EM LEARN TO SETTLE THEIR OWN QUARRELS—IT'S EDUCATION
YOU BETTER START RUNNIN', YOU DUMB KLANK!
WELL—BEFORE I GO-HEH-HEH
PLEASE! IT'S YOUR DUTY AS HEAD OF THE HOUSE—
NOTHING DOING—
YAH—MISSED ME!
I'M SIMPLY NOT—
INTERESTED!
CRAWFORD YOUNG
WH-WHAT HAPPENED?
WELL-YOU WERE SAYING YOU WERE NOT INTERESTED—


THE JAMMS
© 1936 SYNDICATED FEATURES CORP
I SHOULD BE HOME GETTING DINNER THIS MINUTE! WHAT'S TRUMP?
HEARTS - AND QUIT WORRYING ABOUT THAT SILLY HUSBAND
HERE'S ANOTHER SCANDAL ABOUT THAT WOMAN—
I SHOULDN'T BE LISTENING TO THIS—GO ON.
NOW THAT THEY ARE GONE I'LL TELL YOU SOME NEWS ABOUT THEM!
I SHOULD BE HOME—LET'S HEAR IT!
GOOD HEAVENS! I FORGOT I HAD A HUSBAND! HE WILL BE WILD! WHAT'LL I TELL HIM?
HEY! WOTSA IDEA? KEEPING ME WAITING HOURS FOR DINNER!
I-I-YOU ER—
LISTEN, DARLING - SUPPOSE YOU SAW A POOR LITTLE LOST CHILD, CRYING FROM HUNGER AND YOU TOOK IT AND GOT IT SOME FOOD AND THEN FOUND OUT WHERE
IT LIVED - WOULDN'T YOU TAKE IT HOME TO ITS POOR DISTRACTED MOTHER, EVEN IF IT WAS MILES ACROSS TOWN? WOULDN'T YOU?
THINK OF THE LOVELY YOUNG MOTHER THROWING HER ARMS AROUND YOU IN GRATITUDE!
UH HUH!
-5
YOU DID JUST RIGHT! I'M PROUD OF YOU!
THAT'S THE MAN I MARRIED!
IT'S LUCKY HE DIDN'T ASK IF IT REALLY HAPPENED!
NO USE BEING TOO FUSSY WHEN I JUST GOT HERE, MYSELF!

THE JAMMS
© 1936 SYNDICATED FEATURES CORP
JIM! JIM JAMMS! I HEAR A BURGLAR!
HUH-A BUGLER?
NOT A BUGLER- A BURGLAR- WAKE UP!
NONSENSE! WE'VE NEVER HAD A BURGLAR!
WHAT ARE YOU GOING TO DO?
LET HIM ALONE, MAYBE HE WILL TAKE TH' RADIO
DON'T JOKE! TRY TO DO SOMETHING!
O.K. I'LL LOOK, BUT IF THERE ISN'T ANY I'LL BE SORE
I'LL SOCK HIM WITH THIS GOLF CLUB - I'M GOOD WITH THIS IRON
PUT ON YOUR FIREMAN'S HELMET
THIS BEGINS TO LOOK PRETTY SERIOUS!
WHERE'S THAT TOP STEP?
MISSED IT!!
PHONE TH' POLICE- I GOT HIM!!
MY HUSBAND SPRANG DOWN STAIRS AND CONQUERED HIM!

THE JAMMS
© 1936 SYNDICATED FEATURES CORP.
G'BYE, LAZY- I'LL BE BACK AT FIVE
HUH? OKE, G'BYE
LAZY, EH? I MUST GET HER OVER THAT IDEA. I KNOW- I'LL DO SOME HOUSEHOLD REPAIRS
IT'S GOT TO BE SOMETHING- EASY, BUT THAT SHE WILL NOTICE AND BE SURPRISED
I'VE GOT IT! THAT LEAKY BATHTUB FAUCET SHE'S BEEN COMPLAINING- ABOUT!
THANKS FOR THE WRENCH HOW DO I PUT ON A WASHER?
EASY- JUST LOOSEN 'ER UP - PUT IT ON - TIGHTEN 'ER UP
OLGA, I'M GONNA FIX THE BATH FAUCET! DON'T TELL MISSUS- I WANTA SURPRISE HER
SURE! I KEEP IT A SECRET!
OWK! I FORGOT TO TURN IT OFF IN THE BASEMENT!
WATCH IT, OLGA! I'LL FIND WHERE TO TURN IT OFF!
IS IT STOPPED?
YAH, IT'S STOPPED!
WHOA! YOU TURNED IT TOO FAR, BOSS! OOH!
THE HOUSE IS A WRECK!
ANYWAY, BOSS- I KEEP IT A SECRET!


THE JAMMS
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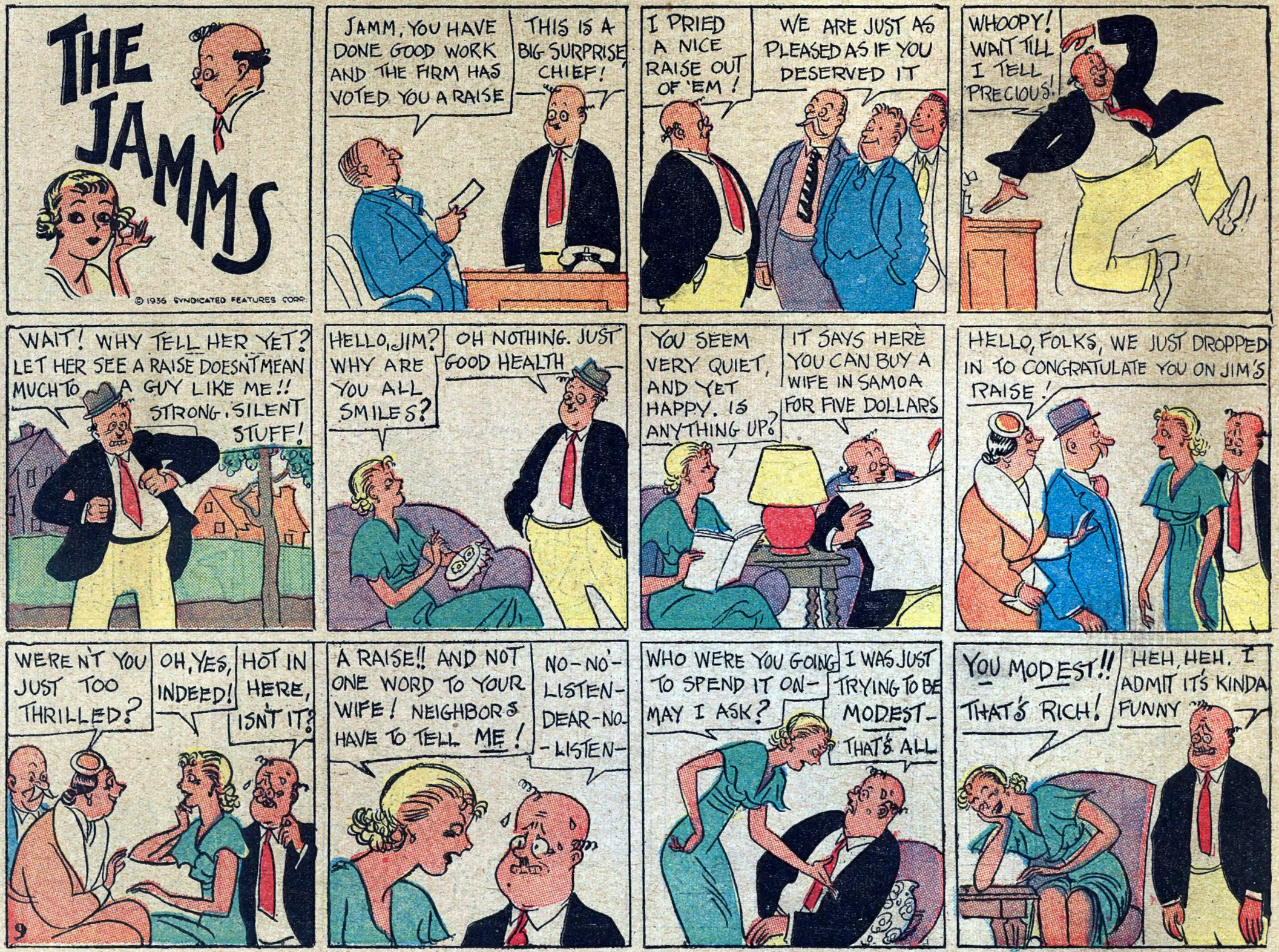
WELL! I HEAR YOU PLAYED POKER INSTEAD OF WORKING AT THE OFFICE LAST NIGHT AS YOU SAID
HOW MUCH DID YOU LOSE!?
LOSE? WHY UH- NOT MUCH- ABOUT TEN BUCKS, I GUESS.
STOP TELLING LIES! I HEARD HOW MUCH YOU LOST; LIAR!
WELL, UH, FIFTY, I GUESS IT WAS -
GOOD HEAVENS! I'VE LOST MY PURSE!
WHAT!!
IF YOU HAD TO EARN THAT MONEY YOU'D BE MORE CAREFUL! BUT WHAT DO YOU CARE?
OH! DRY UP! IT WAS ONLY TWO DOLLARS
IF YOU CAN LOSE FIFTY IN A POKER GAME AND THEN LIE ABOUT IT, I GUESS I CAN LOSE TWO DOLLARS!
I'M GOING OUT!
WHY, GOOD NIGHT! SHE DROPPED HER PURSE RIGHT IN FRONT OF OUR HOUSE!!
ONLY TWO DOLLARS? WHY, THERE'S FIFTY IN THIS PURSE!!
I'LL JUST TAKE ALL BUT TWO DOLLARS!
8
YOUR PURSE WAS ON THE SIDEWALK, DEAR, AND THE TWO BUCKS ARE STILL IN IT!
???


THE JAMMS
© 1936 SYNDICATED FEATURES CORP.
JAMM, YOU HAVE DONE GOOD WORK AND THE FIRM HAS VOTED YOU A RAISE
THIS IS A BIG SURPRISE CHIEF!
I PRIED A NICE RAISE OUT OF 'EM!
WE ARE JUST AS PLEASED AS IF YOU DESERVED IT
WHOOPY! WAIT TILL I TELL PRECIOUS!
WAIT! WHY TELL HER YET? LET HER SEE A RAISE DOESN'T MEAN MUCH TO A GUY LIKE ME!! STRONG, SILENT STUFF!
HELLO, JIM? WHY ARE YOU ALL SMILES?
OH NOTHING. JUST GOOD HEALTH
YOU SEEM VERY QUIET, AND YET HAPPY. IS ANYTHING UP?
IT SAYS HERE YOU CAN BUY A WIFE IN SAMOA FOR FIVE DOLLARS
HELLO, FOLKS, WE JUST DROPPED IN TO CONGRATULATE YOU ON JIM'S RAISE!
WERE'NT YOU JUST TOO THRILLED?
OH, YES, INDEED!
HOT IN HERE, ISN'T IT?
A RAISE!! AND NOT ONE WORD TO YOUR WIFE! NEIGHBORS HAVE TO TELL ME!
NO-NO-LISTEN-DEAR-NO--LISTEN-
WHO WERE YOU GOING TO SPEND IT ON- MAY I ASK?
I WAS JUST TRYING TO BE MODEST- THAT'S ALL
YOU MODEST!! THAT'S RICH!
HEH, HEH. I ADMIT IT'S KINDA FUNNY
9

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30 SHOT

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30 SHOT AUTOMATIC REPEATING B-B PISTOL FOR ONLY 25c. That's our sensational bargain this month! Absolutely new, this splendid, sturdy steel pistol that loads and fires 30 standard size, steel B-B shots, zip-zip-zip one right after the other. Fired in a jiffy, loaded in a jiffy. Set up a target or tin can and see if you can knock off a BULL'S EYE! Get this swell pistol in your hands—you'll find plenty of fun on hikes, target shooting, in country, etc. Sturdy construction, automatic repeating action, loads 30 shot. Price Postpaid Only........ **25c**

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Peas for Peamatic. Price Per Package.. **10c**

25 Cents

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6 SHOT AUTOMATIC

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A real fun maker, a laugh producer. Blow up this Musical Razzer Cushion and set it on a chair. When someone sits on it, the RAZZER in the tail makes a loud roar that is embarrassing to the person sitting down. Rubber. Price Only.. **19c**

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USE INEXPENSIVE JUNK YARD PARTS Flying Tests

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Whoopee Cushion is made of rubber, inflated like a balloon and then placed on a chair, couch, seat, etc. When the victim unsuspectingly sits upon the cushion, it gives forth noises better imagined than described. Price Only... **25c**

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Build complete electric motor and electric train. Do electrical experiments. 6000 r.p.m. Runs on flashlight dry cells. Kit includes all parts, wire, armature, field, brushes, wheels, 6-color train cover, packed in a jumbo 3-color box. Cells not included.. **25c**

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Almost alive! The little mouse runs from one hand to other, climbs up glass, turns around and goes up sleeve, etc. No mechanism whatever. Price.... **15c**

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& Fun Licenses

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FIGHTING ROOSTERS

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Takes Regular Miniature Pictures

Regular FOLDING CAMERA for only 39c! What a camera! What a price! For all ordinary snapshot purposes you will find it satisfactory, and in some ways, even superior to other cameras. Has ground glass at back, as well as view finder, so you can see how the finished picture will look. Folds up to vest pocket size. Loads each film individually, so you can have it developed and printed without waiting to finish a roll. Uses low priced, money saving film. Black finish, with leatherette handle. About 4¼ inches high. Lens produces good quality pictures. Camera with 2 films. Only...... 5 Films for Above Camera, 10c. **39c**

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Quite efficient, and will take splendid pictures. Takes pictures candid size, sharp and distinct. Good lens, viewfinder, simple yet effective shutter, time and instantaneous. Complete with 2 films, 1 package of printing paper, printing frame with glass top, chemicals for developing, fixing and turning out finished picture. COMPLETE OUTFIT. Price Postpaid, **25c** 5 FILMS 10c, PRINTING PAPER 10c pkg.

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LATEST STEPS. Be popular. Good dancers are always admired—always popular guests. Partners welcome them eagerly. The newest, smartest steps without a teacher. Don't make excuses when the music starts. Get lots of fun from parties or dances. If you want to become a good dancer, learn to dance at home this modern way. BOOK TELLS how to develop poise & control, improve your dance steps, art of holding, how to walk to music, how to lead, latest foxtrot steps, Natural and Reverse Turns, the Reverse Wave, The Quickstep, Swaying to music, Waltz, Backward changes, the Continental, the famous Kiss Dance, the Manhattan, the College Rhumba, the Carlo, Charleston, etc. Price Postpaid........ **25c**

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Electric

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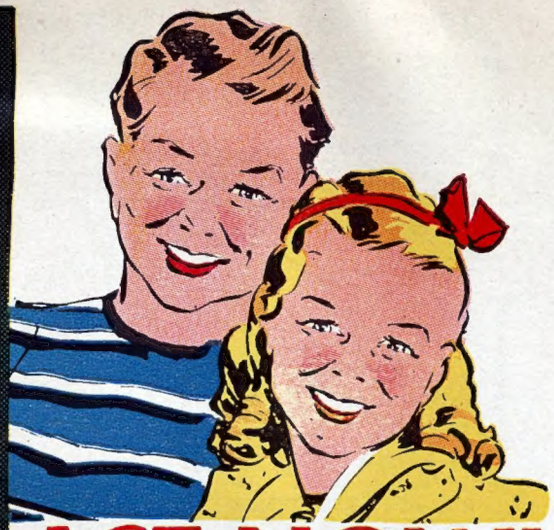

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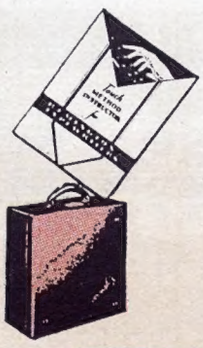

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